

THE ATHENÆUM

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BRITISH MUSEUM.—The BRITISH MUSEUM will be CLOSED on the 1st and RE-OPENED on the 8th of May, 1863. No visitor can possibly be admitted from the 1st to the 7th of May, inclusive.

J. WINTER JONES,

Deputy Principal Librarian.

British Museum, April 23, 1863.

ROYAL LITERARY FUND.—THE SEVENTY-FOURTH ANNIVERSARY DINNER of the Corporation will take place in Willis's Rooms, on WEDNESDAY, the 13th May, The Right Hon. Earl Stanhope, President of the Corporation, in the Chair. The Stewards will be announced in future Advertisements. OCTAVIAN BLEWITT, Sec. 4, Adelphi-terrace, W.C.

EVENING LECTURES, ROYAL SCHOOL OF MINES, Jermyn-street.—The following COURSES of LECTURES are about to be commenced:
Ten Lectures "On the First Principles of Physiology," by Professor HUXLEY, F.R.S., to be delivered on Friday Evenings, at Eight o'clock, commencing April 24, 1863.
Ten Lectures "On Organic Chemistry," by Dr. HOFFMANN, F.R.S., to be delivered on Monday Evenings, at Eight o'clock, commencing April 27.
Eight Lectures "On Heat considered as a Mode of Motion," by Professor TYNDALL, F.R.S., to be delivered on Wednesday Evenings, at Eight o'clock, commencing April 29.
Fee for each Course, 5s.

TRENHAM REEKS, Registrar.

MENTAL DISEASES.—Professor LAYCOCK will commence his systematic and Clinical Course of LECTURES on MEDICAL PSYCHOLOGY and MENTAL DISEASES in the UNIVERSITY of EDINBURGH, on MONDAY, May 4, at 3 o'clock. The systematic Course will be illustrated by Photographs and Drawings, and by Examples of the Writing, Composition and Products of the Insane. The Course of Clinical Instruction will be carried out in the afternoon. Written and Clinical EXAMINATIONS will be held at the close of the Course in July, and Certificates of Proficiency awarded.—Fee, for both Courses, 3l. 3s.

UNIVERSITY OF EDINBURGH.

THE SUMMER SESSION OPENS IN MAY.

Civil Law—Professor Muirhead, 19th May, 4 p.m.
Scots Law—Professor Ross, 2nd June, 9 a.m.
Botany—Dr. Balfour, at the Garden, 4th May, 9 a.m.
Botanical Demonstrations in the Garden and Hothouses—Dr. Balfour, Mondays, Wednesdays and Fridays, 9 a.m.
Botanical Examinations, in the College—Dr. Balfour, Wednesdays, 3 p.m.
Anatomical Demonstrations—Mr. Turner, Mondays, Wednesdays and Fridays, under the superintendence of Professor Goodsir, 4th May, 4 p.m.
Medical Jurisprudence—Dr. Maclean, 4th May, 10 a.m.
Clinical Surgery—Mr. Syme, 4th May, 12 noon.
Clinical Medicine—Dr. Bennett, 5th May, 12 to 3 p.m.
Natural History—Dr. Allan, 4th May, 2 p.m.
Practical Histology and the Use of the Microscope—Dr. Bennett, Tuesdays and Fridays, 5th May, 3 p.m.
Medical Psychology—Dr. Laycock, Mondays and Thursdays, 4th May, 3 p.m.
Practical Instruction in Mental Diseases—Dr. Laycock, Saturdays, 9th May, 1 p.m.
Sanakri—Professor Aufrecht, 4th May, 11 and 12 noon.
Theory of Music—Professor Donaldson, 8th May.
Hindustani, &c.—Professor Liston, 4th May, 10 a.m.
For particulars apply to the Librarian.
Royal Infirmary—Daily at Noon.
Dissecting Rooms—Open Daily, under the superintendence of Mr. Goodsir, at the Royal Infirmary, M.B. Bond, Henry Wilson, M.D. Edin., and Joseph Bell, M.D. Edin.
Chemical Laboratories—The Upper Laboratory, for instruction in Analytical Chemistry, and for Chemical Investigation, under the immediate superintendence of the Professor, aided by Mr. Dittmar as Chief Assistant, is open from Ten to Four. The Lower Laboratory, for instruction in Practical Chemistry, is conducted by Mr. Ball, under the inspection and supervision of the Professor.
April, 1863. PHILIP KELIAND, Sec. to the Senatus.

CRYSTAL PALACE.—MAY DAY.—OPENING OF TENTH SEASON.—FRIDAY NEXT, May 1, a GRAND FESTIVAL PERFORMANCE of Mendelssohn's "Midsummer Night's Dream," the Overture composed for the Opening of the International Exhibition, by M. Aubert and M. Meyerbeer; and the National Anthem—the performance on the Handel Orchestra in the Centre Transept commencing at Three o'clock. The musical arrangements, as on former occasions, by the Sacred Harmonic Society.
The performance on the most magnificent scale, comprising 106 Violins and Violas, 90 Violoncellos and Double Basses, and 20 Harps, with adequate number of instruments, sets, the entire Band and Chorus, consisting of about Two Thousand Five Hundred Performers.
Conductor—Mr. Costa.
The Illustrative Verses recited by Mr. Peckers.
Admission on the day itself, Seven Shillings and Sixpence; by Tickets bought on or before Wednesday Next, April 23, Five Shillings. Season Ticket-Holders admitted without payment.
Reserved Seats, numbered and arranged in blocks, as at the Handel Festival, Five Shillings extra.
The Offices at the Central Entrance of the Palace, and at 2, Exeter Hall, are now open for the issue of Tickets of all kinds, where plans of the seats and other information can be obtained.
Post-office Orders and Cheques to be made payable to George Grove, Secretary to the Company.

ORTHOPÆDIC AND MEDICO-GYMNASTIC INSTITUTIONS. for the Treatment of Spinal and other Deformities, Paraplegia, and other Chronic complaints of the Limbs. Advice to the Poor from 11 to 2 a.m., on Monday, at 21, Gloucester-place, BRIGHTON; on Tuesday, at 164, Old Cavendish-street, LONDON.
Physician—Dr. ROTH.

THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.—MRS. WAGHORN, who has resided years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of ENGLISH and FOREIGN GOVERNESSES, TEACHERS, COMPANIONS, TUTORS and PROFESSORS. School Property transferred, and Pupils introduced in England, France and Germany. No charge to Principals.

ROYAL BOTANICAL SOCIETY, REGENT'S PARK.—EXHIBITIONS of PLANTS, FLOWERS and FRUIT, WEDNESDAYS, May 13, June and 21.—AMERICAN PLANTS, MONDAY, June 8. Tickets to be obtained at the Gardens, by Orders from Fellows of the Society.—May 2 is the last day upon which the 4s. Tickets will be issued. Price after that day 5s., or on the days of Exhibition, 7s. 6d. each.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
WORCESTER MEETING, 1863.
PRIZE SHEETS and CERTIFICATES will be forwarded on application.
CAUTION.—LAST DAY of ENTRY for IMPLEMENTS, 1st of MAY.
All Certificates received after that date will be returned to the Senders.
H. HALL DARE, Secretary.
12, Hanover-square, London, W.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
A Lecture, by Professor SIMONDS, "On the Natural History of Parasites affecting the Internal Parts of the Bodies of Animals, with the Nature, Symptoms and Treatment of the Diseases to which they give rise," will be delivered to the Members at the Society's House, 12, Hanover-square, London, at Twelve, on WEDNESDAY NEXT, the 29th of April.
By order of the Council.
H. HALL DARE, Secretary.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
Besides the usual Prizes for Cattle, Horses, Sheep, and Pigs, SPECIAL PRIZES, amounting to 500l., including ESSAYS for FRUIT, CIDER and PERRY, HOPS, and SALT, are offered by the Local Committee, to be competed for at the Worcester Meeting.
For Prize Sheets and particulars apply to
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TO INVALIDS.—A SURGEON (Homoeopathic) practising in the pleasant part of Kent, can RECEIVE into his House a PATIENT requiring care and attention. Terms, 75s. per annum.—Address Mr. Phillips, 113, Stone-street, Mail-stone.

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EDUCATION ON THE CONTINENT.—At VILVORDE, near Brussels, there are two excellent FRENCH EDUCATIONAL ESTABLISHMENTS: one for Young Gentlemen, under the direction of M. MICHAUX-PORTAELS; the other for Young Ladies, conducted by Mesdames VAN DER WERT. Terms, very moderate.

MANSTON GRAMMAR SCHOOL, LETHERHEAD, SURREY. Mr. PAYNE begs to announce that the Next Term will begin on MONDAY, the 27th inst.

HYDE PARK COLLEGE FOR LADIES, 115, Gloucester-terrace, Hyde Park, W.
The SENIOR TERM begins April 27. Prospectuses containing Terms and Names of Professors may be had on application.

CHURCH ROAD, ST. LEONARDS-ON-SEA.—Miss DAVIS receives SIX YOUNG LADIES for carefully superintended education, with the assistance of Masters. References to friends of pupils, and Prospectuses forwarded on application.

MISS HELEN M. JOHNSON (Student of the Royal Academy) begs to acquaint Ladies and her Pupils of Baywater and its vicinity, that she has opened ART CLASSES for LADIES, at her Studio, No. 17, James's-street, Westbourne-terrace, Baywater. The subjects taught will embrace Drawing and Painting from the Draped Living Model, Oil and Water-colour Painting, Crayon Drawing, Sketching from Nature and Rustic Models. The Classes are held four Mornings in the week, between the hours of Ten and One.

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THE CAMDEN SOCIETY, for the Publication of EARLY HISTORICAL and LITERARY REMAINS.

President,
The MOST HON. THE MARQUESS OF BRISTOL, V.P.S.A.
THE ANNUAL GENERAL MEETING will be held at No. 25, Parliament-street, Westminster, on SATURDAY, the 2nd May, at Four o'clock. WILLIAM J. THOMES, Secretary.

The following Books have been issued to the Members in return for the Subscription of One Pound, due last May, 1862:—
I. LIST of FOREIGN PROTESTANTS RESIDENT in ENGLAND 1618-1688. Edited by W. DURRANT COOPER, Esq., F.S.A.

II. WILLS from DOCTORS' COMMONS. A Selection from the Wills of Eminent Persons proved in the Prerogative Court of Canterbury, 1492-1695. Edited by J. G. NICHOLS, Esq., F.S.A., and JOHN BRIDGE, Esq., F.S.A.

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Applications for Prospectuses, or from Gentlemen desirous of becoming Members, may be addressed to the SECRETARY, or to Messrs. Nicholls and Bridges, Parliament-street, S.W., to whom all Subscriptions are to be paid.

All Communications on the subject of Subscriptions to be addressed to JOHN GUY NICHOLS, Esq., as above, and all Post-office Orders for the payment of the same to be made payable to the Post Office, Parliament-street, S.W.

CRYSTAL PALACE.—The GUINEA SEASON TICKET.

THE ATHENÆUM for GERMANY and EASTERN EUROPE.—Mr. LUDWIG DENICKE, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The subscription will be 1l. thaler for three months; 3 thalers for six months; and 6 for twelve. Issued at Leipzig on Thursday. Orders to be sent direct to LUDWIG DENICKE, Leipzig, Germany.

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EDUCATION.—EDINBURGH.—Mr. MACCOLL, formerly of 11, Hillside-crescent, intends, after the 15th of May, again to reside in Edinburgh, and to receive into his Family Three Young Gentlemen, to whose education he will give every attention.

He purposes, further, to prepare six Day Pupils for the Universities, the Great Public Schools, or Commercial Life.

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Borough of Alnwick, 17th April, 1863.



SECRETARIES of PUBLIC INSTITUTIONS, LIBRARIANS and BOOKSELLERS, are respectfully informed that

The ENGLISH CATALOGUE for 1863 is now ready, *avo. price 3s. 6d.*, comprising a List of all Books published in Great Britain and Ireland, or Imported from America, during the year, with the Sites, Prices and Publishers. 47, Ludgate-hill, March 25, 1863.

A HIGHLY-RESPECTABLE ITALIAN LADY wishes to LIVE for a FEW MONTHS with a respectable Family in London or neighbourhood, in order to improve her English and would speak Italian fluently for Board and Lodging. References received and given.—Address F. O., Putnam-street, E.C.

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Post-orders and Cheques to be made payable to CHARLES COLLINS, Mathematical and Philosophical Instrument Maker, 77, Great Titchfield-street, Oxford-street, W.

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HYDROPATHIC SANATORIUM, SUD-BROOK PARK, Richmond Hill, Surrey.—Physician, Dr. E. LANE, M.D. The TURKISH BATH on the Premises, under Dr. Lane's medical direction. Consultations in London at the City Turkish and Hydropathic Baths, 5, South-street, Finsbury, every Tuesday and Friday, between 1 and 4.

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LONDON, SATURDAY, APRIL 25, 1863.

LITERATURE

Der chemische Process der Ernährung der Vegetabilien. Von Justus von Liebig. (Brunswick, Vieweg & Son.)

The Natural Laws of Husbandry. By Justus von Liebig. Edited by John Blyth, M.D. (Walton & Maberly.)

THE seventh German edition of Prof. von Liebig's 'Applied Chemistry' opens with an Introduction, which has been omitted in Mr. Blyth's English translation. We will not say unaccountably omitted, since a plausible reason for the omission will present itself to the mind of every reader. If Horace shuddered a little when his friend Asinius Pollio figuratively walked upon ashes, beneath which a latent fire was still glimmering, a publisher may be excused if he does not willingly put his hand into a fire.

Prof. von Liebig's Introduction owes its existence to the treatment which his mineral manures have received at the hands of the British agriculturists. Prof. Liebig is querulous, personal, and condemnatory. He has taken John Bull by the horns, and the tuzzle will afford sport for the scientific Philistines. The German is on dangerous ground; but even more irritating than the Professor himself is a certain English physician (name unknown) whose remarks form the most highly-seasoned part of the Introduction.

Prof. von Liebig, it seems, highly disgusted with the experiments of Mr. Lawes, so far as they were considered proofs of the inefficiency of his manures, and still more disgusted with the importance attached to them by Mr. Philip Pusey, President of the Royal Agricultural Society, was anxious to know what it all meant. Mr. Lawes, according to Mr. Pusey, had given a death-blow to the so-called mineral theory of Prof. von Liebig. Be this as it may, Mr. Lawes has certainly not given the death-blow to the Professor himself, who rises, with renewed vitality, in wrathful defence of his offspring, so wantonly, as he thinks, set down in the scientific obituary.

The condemnation of the mineral theory, and the manure, which is its practical result, could only originate from a defect somewhere. The defect might be in the manure itself, or it might be in the British mind. Convinced that it was not in the former, Prof. Liebig might, by a mere logical process, have arrived at the conclusion that it was certainly in the latter; but preferring direct information to the indirect form of reasoning, he applies to a scientific Englishman, by profession a physician, to report as to the general condition of natural science in this country.

The physician is delighted with the job. National pride as a British subject, and veneration for science, as represented by Prof. Liebig, are both alive within him; but they pleasantly harmonize with each other. Thus, he begins:—"We are an eminently practical people, endowed with an amount of active force, energy, boldness and perseverance in undertaking and carrying out great enterprises, that falls to the lot of no other nation. This appears not only in industrial and commercial undertakings, or in the exploits of our travellers, but in all possible directions. Observe the soldier in our little army during the Indian campaign, surrounded by a population which, naturally treacherous and cruel, only waits for his defeat to tear him in pieces. Threatened in his camp by a frightful distemper; weakened by the most wearisome marches, under a tropical sun, and

opposed to an antagonist strong in numbers, whom he himself has instructed in all the arts of war,—observe this soldier, his bravery and his devotion to his cause; in the battle itself how he bends to no danger, and how his strength increases with every obstacle! Never did the history of the world record more heroic deeds; and most elevating is the spectacle at home, when, on the arrival of an Indian post, the whole country is transformed, as it were, into an arena, round which is seated the people, with greedy eyes and outstretched heads, following the motions and the deeds of every single soldier as of the entire army, each spectator having his own especial favourite, to whom he shouts, 'Courage, brave heart! we see all that you are doing for your country, for us!'"

So much, and a little more, for the gratification of national pride; but who does not feel that a "but" is coming, nay, is the very apex to which all this eulogy is tending? These noble Britons who are packed on the seats of a vast Colosseum, in the midst of which the Indian peninsula is so conveniently placed for inspection, though thirty millions in number, have not thirty among them all who know either what science is or what is its object. Do not let Prof. Liebig, in the spirit of German cosmopolitanism, quote the names of Newton, and Adam Smith, and Davy, and Stuart Mill, to show his too sympathetic correspondent that he is going a little too far. "No," says the English physician, "the researches of these men have struck no root into the people itself; they only serve palpably to show how rare among us is the inspiration for science, and how brilliant and rich it is when manifested in an individual, since in him are reflected those great capabilities which are proper to the nation."

English science, our Doctor thinks, is only dilettantism. Brown and Owen, and Lyell and Phillips, are certainly great men, and we talk about them with becoming reverence, but we take great care never to read their books. The man of science, therefore, when he is 'cute as well as scientific, will contrive every now and then to please the dilettanti. Thus, Prof. Tyndall, whose really profound investigations in electricity and magnetism were little noticed, made a tolerable sensation with his work on the Glaciers, the scientific substance of which might, with a slight compressing power, be reduced to a brace of propositions. "Listen (says the Doctor, in pursuance of this argument) to your ingenious friend, the Duke of Argyll, when he delivers his inaugural discourse to the Edinburgh Royal Society. With what dialectical dexterity and eloquence does he refute Darwin's arguments on the origin of species! One would think he was making gilded balls dance and glimmer in the sunlight, on purpose to bid them vanish in his sleeve with the dexterity of a Bosco. Scientific questions that can be decided by the Duke of Argyll, who can only take them up as a pleasant pastime for a leisure hour, must necessarily be set down as mere dilettantism."

But if we are wretched smatterers in all the other physical sciences, we outdarken ourselves in the particular science of chemistry. Let Shadwell be supposed not a poet, but an ordinary English chemist, and these lines from Dryden's 'Mac Flecknoe' will hit him off to a nicety:—

The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.
Some beams of wit on other souls may fall,
Strike through, and make a lucid interval;
But Shadwell's genuine night admits no ray,
His rising fogs prevail upon the day.

Nay, even if we find a good chemist, we should be puzzled to talk about him, for we have not a word in our language—so says the Doctor—to denote what a German would call a "Chemiker." In our ignorance, we fancied that even this formidable word might be translated "Chemist" without violent inaccuracy. But, no doubt, the Doctor saw "Druggist" at the tail of the English equivalent, well knowing that there are heathens who if told that Raphael was a painter would infer that, if he had properly learnt his business, he must have been a glazier also. It is consoling to hear that the *Journal of the Chemical Society* is at any rate trying its best; the *Journal* seems as if it would like (*scheint zu wollen*) to become a chemical journal, if it could: we will give it credit for its good intentions.

Prof. Liebig is, moreover, requested by his English annotator to reflect that our teachers of chemistry do not derive from their chairs sufficient income to keep them from starving, and are therefore obliged to enter into the service of ignorant manufacturers, and to devote the time they might otherwise employ in scientific investigation to some more profitable pursuit. Want may sharpen wit, but it does not advance chemistry. Let it be borne in mind, too, that the very name of a theorist is hateful to Britons, and that the scientific attainments of one of our most eminent surgeons make him profoundly unhappy, so much does he fear lest his character as a practical man should be compromised.

All this duly considered, Prof. Liebig is warned by his adviser not to be especially wrathful with poor Messrs. Lawes and Gilbert, for though "the many experiments of Lawes and Gilbert on the fattening of swine, oxen and sheep can only awaken compassion in the minds of those who know anything of physiological processes," it is to be remembered they are only Englishmen. Mr. Lawes is rather better than the rest of his countrymen, for he did make experiments of some sort or other on the manures; whereas, of the 4,600 members of the Royal Agricultural Society, not a single man did anything of the kind, though the Doctor kindly thinks it probable that they all read Liebig's book.

In the "Introduction," the English Doctor's letter is preceded by a minute examination, on the part of Prof. Liebig himself, of Mr. Lawes's experiments and the results deduced from them. Weighing his own wrongs and the information he has received, the Professor arrives at the conclusion that, as far as scientific agriculture is concerned, the landholders of Great Britain are in a very bad way. Yet, when we look about us, it is difficult to see any serious grounds for being discouraged.

When Mr. Glaisher got up nearly five miles high above the smoke of London he could see probably the whole area of the "farm" which supplies the metropolis with food,—all Essex, Kent, Herts, Middlesex and Surrey, most of Sussex, much of Hampshire, Berks, Bucks, Oxfordshire, Cambridgeshire and Suffolk. Of course, as everybody knows, the food supply of London also comes from more distant counties and from far off countries. The cattle-trains which every week unload at Paddington and King's Cross come from west and east and north as far as railroads reach, and the grain which is daily transferred to our warehouses comes literally from the ends of the earth. The counties named do, nevertheless, feed a population equal to that of London, most of whom reside in the metropolis. It is the material of their soil and of the air which floats above it, out of which the annual food of all that multitude is built; and

every year for centuries the grain and meat thus grown have been sold off from it, never to return. The soluble parts of both air and soil on which plants feed have thus been annually exported from this district; and, to aggravate the loss, as one would think, every year the soil has been washed by five times its bulk of that powerful solvent, rain-water, which carries all it can to sea. What process can be imagined more perfectly adapted to the rapid deterioration of the land and the reduction of its fertility? But what is the actual fact? What would Mr. Glaisher have seen from a similar elevation a few centuries ago? The landscape may have been as green, but it was for the most part waste and wild. Trees and gorse and scrub covered the greater portion of it—perennial plants, often taking years to gather up the power to yield an occasional autumnal produce. And the soil itself, where it was inclosed, was most of it every year in bare fallow, or only naturally clothed; thus taking years to yield an occasional and scanty crop of grain. There is not a plant the farmer grows which does not give a threefold produce, four or five times as often, from tenfold the acreage within this district, now, as compared with then,—not an animal he feeds that does not now in tenfold numbers produce double the amount of flesh in one-third the time that it did five centuries ago. And it is, of course, from an increased fertility of the soil that this immense increase of production is originally derived.

This wonderful agricultural progress and success has, indeed, been equally witnessed in all parts of the island, and local examples might be named which would even more strikingly illustrate it. On the Prince Consort's Flemish Farm of stiff clay soil, now drained, steam-cultivated, equipped with farm buildings, and producing heavy crops of wheat, oats, beans, &c., a few deer used to find a scanty living amidst gorse and rushy grass and woodland glades. Tiptree Farm was Tiptree Heath not fifty years ago: We take the general aspect of Mr. Glaisher's landscape, however, in preference to any particular locality within it, because it is the feeding-ground of wasteful London. Its produce traverses first the streets and then the sewers of the metropolis; and the enormous drain is enough to impoverish a province. That the province is, notwithstanding, being rapidly enriched is to some extent, no doubt, owing to the guano, nitre, bones, oilcake, grain and all kinds of food annually imported by the river which carries the elements of all these things to waste. Even more, it is owing to those agricultural improvements which put the natural resources of our growing crops in soil and air to their fullest use. And it is further due to improvements in the plants and animals themselves by which these resources are so economically utilized. But the fact remains, however it may be explained, that improvement, not impoverishment, is visible in all directions; and the circumstances, therefore, certainly are not favourable to the reception of the warning voice which, in the volume before us, Baron Liebig utters in the ears of British agriculturists.

British agriculturists, let us say at once, owe much to Prof. von Liebig. It is to the faith which he inspired in the chemistry of vegetable and animal growth that we owe the rapid rise of the manufacture of artificial manures among us as well as the safety and extension of so-called "artificial" feeding in the meat-manufacture, and both of these events are of first-class agricultural importance. His confident argument, bristling with apposite illustrations, has often aroused both thought and effort, the good effects of which remain, notwithstanding the diminished confidence with which, as time

has tried his theories and assertions, some of them have been ultimately received. He is here again as arrogant as ever,—warning us of our coming ruin, foreshadowed as it is by the clover sickness and turnip failures, which indicate the exhaustion of our subsoils,—laughing our scientific men to scorn, and especially sarcastic and unfair towards Messrs. Lawes and Gilbert, who have supplanted him as authorities on the chemistry of agriculture in this country.

We now grow more bread and meat than ever we have done before; and, what is a still greater proof of national prosperity, even so, we do not keep pace with the increasing numbers and demands of our population. We supply all countries with our improved breeds of cattle and sheep. Ayrshire, Durham, Hereford and Devon, but a few square miles apiece, supply the agriculturists of all nations with breeds which are unequalled anywhere. We have taught our neighbours the fertilizing influence of land-drainage, by which we have ourselves immensely benefited;—we have supplied them with all the machinery of the farm;—we have at length shown them how to apply steam-power in the cultivation of the soil, as it has been already successfully applied in most other agricultural processes. Our Example Farms, the work of private enterprise, headed by those of the late Prince Consort, furnish now the rule of ordinary practice in every county; our farmers produce more food per acre than those of any other country. And although, according to all the rules of German philosophy, we ought to be languishing and moribund, certainly we have not learnt as yet "how not to do it." Leaving the work of abstract reasoning to others, true to the instincts of our race, we succeed in the accomplishment of our work. We do not, indeed, accept the Chinese as our exemplars; but, preferring cleanliness and health, we have thus saved energy and life more than sufficient to replace, by labour in other fields, whatever our cleanliness may in the mean time have cost us. And our German censors may rest assured that, as soon as the profitability of any process for the purpose shall be proved, *vis inertiae* will no more hinder us than abstract reasoning hitherto has urged us; but the work of saving London sewage, and so of inaugurating the "only safe system" of agriculture, will very soon be done.

It is in some such mood as may be thus expressed, that most readers will rise from a perusal of Baron Liebig's work. The proofs which they everywhere perceive of our agricultural progress and success cannot fail to clash grotesquely with his predictions of our failure and exhaustion; and, moreover, it is not without a mixed feeling of indignation and amusement that they will find our scientific leaders, whose good services have been long and gratefully acknowledged, treated by him with insolence.

Let us not, however, following the example of his strong personal prejudice and bias, refuse to admit the useful light which he has once more thrown on the phenomena of vegetation and of cultivation. While his arrogant self-confidence repels us, let it not hinder us as agriculturists or persons interested in agriculture, from examination of his arguments and assertions. Meanwhile, it is gratifying to find, of so energetic and powerful a teacher, that these pages betray no signs whatever of that age which he confesses in such characteristic terms, "when the elements of the mortal body betray a certain tendency to commence a new circle of action."

The Strange Adventures of Captain Dangerous; who was a Soldier, a Sailor, a Merchant, a Spy, a Slave among the Moors, a Bashaw in the Service of the Grand Turk, and died at last in his own House in Hanover Square: a Narrative in Old-fashioned English. Attempted by George Augustus Sala. 3 vols. (Tinsley Brothers.)

In the last and most humorous sentence of a characteristic Preface Mr. Sala calls this story of Captain Dangerous's strange adventures "an experiment," and admits that it has been severely handled by critics on its way into the world through the pages of a monthly magazine. What the critics have said or left unsaid we do not care to ask. Mr. Sala must settle accounts with them; and that he is able to arrange matters with his adversaries so that a balance of honest and pungent satire is left standing in his favour no one familiar with his writings will question. Perhaps no work of fiction was ever less adapted for serial publication than this remarkable and entertaining autobiography. Fortunately, we have not to judge it in parts, but to speak of it as a whole; and after many pleasant hours spent over its pages we are in a position to recommend it from more than one point of view to readers of widely different tastes. Unquestionably it is "an experiment," in these days when plot and character are the two principal ingredients in every popular novel, and when the writer of prose fiction is usually required to delineate the life of the present day, or times bordering on the present. Of plot 'The Strange Adventures of Captain Dangerous' has none whatever. Readers who begin at the last chapter of the third volume and work backwards, will slide into the story just as smoothly as those who in orthodox fashion begin at the beginning. From first to last it has neither mystery nor puzzle of any kind. Neither is it a novel of character; for apart from Captain Dangerous, the bluff, manly narrator of his own vicissitudes, there is not a personage in the book on whom the author has in any degree exercised that faculty for the creation of character which he displayed in 'The Seven Sons of Mammon.' Neither can it be described as a novel of incident; for though each chapter abounds with adventures, the interest of the tale does not depend upon them,—indeed, is scarcely heightened by them. Even the most sympathetic listener to stories of peril and disaster is spared the liveliest kind of pity and the most agonizing excitement of anxious fear when the hero of each position is his own historian, and in the opening of his narrative says that he has not only triumphed over his enemies and conquered evil fortune, but is at the advanced age of sixty-eight rich, hearty and respectable.

Now that the reader knows what this story is not, it is time to tell him what it is. When he first sits down to write his autobiography, Captain John Dangerous is the occupant of his own house in Hanover Square, and the father of a certain blue-eyed Lilius who has recently become the wife of Edward Marriner. Happy in witnessing the happiness of his child, enjoying good health and spirits, but burdened with overmuch leisure, Captain Dangerous seeks amusement in committing to paper the principal facts of his personal history. The year in which he thus turns author is 1780, and his reminiscences begin with recollections of a childhood sixty years distant, which was spent under the care of his grandmother, in the same house which he occupies in his old age. All the early part of the first volume is excellent. The portrait of the grandmother, a lady of highest quality, living in dignity and mysterious splendour, and

visited by the Jacobite aristocracy of "the town," is followed by a sketch of the aged lady's girlhood, when she was Arabella Greenville. The ease and strength with which the girl is put upon the canvas, surrounded by the historic characters of the Commonwealth and Restoration, show that Mr. Sala could succeed in the highest field of the novelist's art. The Protector's state progress to the City and his interview with Arabella, after she has attempted his life in the hope of avenging the murder of her lover, are admirably managed. So good, indeed, is the entire sketch of Captain Dangerous's ancestress that we think Mr. Sala would have done well had he given us an historical romance, based on the story of which he here gives only glimpses, and had left the adventures of the lady's grandson for another work.

Having said just enough about his grandmother to make readers wish that he had said much more, Captain Dangerous recalls how she was interred with suitable pomp, and then proceeds to tell how it fared with him after the death of his venerable protectress, when he was barely ten years of age. Acting under influences, about the exact nature of which the reader is left in doubt, malignant guardians, bent on dishonouring the well-descended child, send him to a wretched school, where he is starved and flogged with a brutality which justifies suspicion that Gnawbit, the pedagogue, has received instructions to make away with his pupil. Escaping from the clutches of the tyrant, little John Dangerous joins a gang of deer-stealers in Charlwood Chase, and works with them till the strong hand of law lays its grip on him and his companions, and he is shipped to "the Plantations," doomed to endure perpetual slavery. Returning from the West Indies to Europe, he takes service as a gentleman's servant, and travels about the Continent in attendance on a master whose feebleness, and meanness, and absurdities are delineated in a fashion which reminds the reader of Smollett's method of portraying the ludicrous. After changes of fortune, some of which are minutely set forth, though most of them are only hinted at, the adventurer figures as the servant of his country instead of a private master. As a Tower warder he sees the executions of Kilmarnock and Lovat. Throwing up his appointment, however, he soon tries his fortune in the more dignified character of a military lounge in the western quarters of the town. Then he turns sailor again; and ultimately, after countless mutations of fortune,—amongst which love, marriage, slavery and military service bear part,—he returns to London a wealthy widower, bent on spending a calm and philosophic old age. Of the means by which he acquired his riches the Captain speaks vaguely, but, from what he lets fall, it seems clear that he was not inexpert in the noble art of plundering.

This outline of a chequered and scarcely reputable career Mr. Sala has filled up with graphic sketches of such men and things as a Captain Dangerous of the last century might be presumed to deem most worthy of remark. Fielding's London is put before the reader from the point of view which a jolly, rollicking Bohemian of the period would be most likely to select as a ground for observation. In short, "The Adventures of Captain Dangerous" does for the London of a hundred years since what "Twice Round the Clock" has done for London of the present day. In the same way, Mr. Sala, in language suitable to the character of his hero, paints the characteristic features of distant cities at the time when Captain Dangerous visited them. Such is the narrative

which the writer calls "an experiment," and for which he anticipates the criticism that it is improbable any one person should have passed through all the adventures and vicissitudes allotted to his hero. That such a reflection on the book would be misplaced, it is almost needless to observe. The career of Captain Dangerous was, of course, no ordinary career; but it would not be difficult to match it in the actual lives of adventurers who figured in the days of our great-grandfathers. But the question of probability is out of place; the inquiry for the critic being whether the narrative, as a whole, resembles the stories with which the literary offspring of Defoe stocked the book-stalls of the eighteenth century. When it is compared with the works of which it is an imitation, Mr. Sala's "experiment" must be allowed to be a great success. As a life-like reproduction of an obsolete form of literature, setting forth, with much vigour and freshness of humour, a living writer's ideal of the views and ways of life taken by an adventurous rover some generations since, the book will delight those who are familiar with the sources from which its stores of information have been drawn. It will also be read with interest by those persons who wish to know what an eighteenth-century novel, based on the adventures of one leading character, was like, and yet would be restrained by considerations of delicacy from perusing the works of which "Moll Flanders" may be regarded as a type. Whether, as far as the writer's reputation is concerned, the game is worth the candle,—whether he has not expended labour and much reading on a task which will, at best, only procure him praise for ingenuity, when he might have used them on work of a higher order,—and whether, now that his mimetic feat has been accomplished, he will find very many readers who can fully appreciate the merits of his performance, are open questions. Looking merely at the work before us, we do not hesitate to commend it as a book which will raise its author's reputation amongst men of letters.

Epigrams, Ancient and Modern: Humorous, Witty, Satirical, Moral, Panegyric, Monumental. Edited, with an Introductory Preface, by the Rev. J. Booth, B.A. (Longman & Co.)

THE Epigram is of very respectable antiquity; yet the men of old did not, indeed, to their very great credit, show a malicious precociousness in saying sharp things. The ancient epigram had more polish than point. The maker wished to be brilliant, and not brutal or censorious. Probably, there is no older claimant to be the inventor of epigrams than the "lady's-maid" of the Eleusinian Queen Metanira, the sprightly Iambe. When Ceres, with weeping eyes and bleeding heart, was in search of that naughty daughter of hers, the wilful Proserpine, Iambe was sent with her to lighten the way by her smart sayings. The maid allowed no opportunity to slip, and the Goddess of Corn, wiping away her tears, shook like full ears of wheat in a pleasant harvest-wind at the sparkling little sayings of the tight-girdled handmaid of Metanira.

Among graver people of old the epigram did not flourish. To be sure, however, in one of his numerous writings, is disposed to look upon Elijah's address to the priests of Baal, of which he gives his own translation, as epigrammatic. But an anonymous author, in the Truth-seeker, found something more sarcastic still in the remark of Lemuel's mother to her royal son, whom she had been urging against the perils of the bowl, and who was, probably, not so at-

tentive to the matronly counsel as a dutiful son might have been: "Give sheehar unto him who is ready to perish!" The point of which is not unlike that in one of the many epigrammatic songs of Dibdin:—

Says Father, when last I from Guinea
Returned with abundance of wealth,
"Now, Jack, pray don't be such a ninny
As to drink!"—Said I, "Father, your health!"

The old Greek epigram was, as the name implies, simply an inscription or a superscription, monumental or otherwise. Pun, point and quibble were the additions of later times. The nearest approach to point is in that on Sappho:

Some reckon Muses nine! Ah, careless men,
The Lesbian Sappho makes the number, ten!

The epigrams of other Greek writers are moral maxims or instructive similes; and, perhaps, the most beautiful of all is the epigram by Simmias, which is not less beautiful or touching in the English form in which it has been given to us, in the tuneful lines beginning with—

Wind, gentle evergreen, to form a shade
Around the tomb where Sophocles is laid.

Scarcely less perfect is the so-called epigram, we might say epitaph, on Euripides, which has been so well imitated by Jonson in his lines on Drayton's tomb in Westminster Abbey. Indeed, with respect to epitaphs especially, and, in many instances, epigrams also, rare Ben is equal to any Greek of them all, in excess of praise as well as excess of wit; not excepting, as an illustration of the former, the lines on Aristophanes wherein the Graces are described as looking for a shrine, and finding it at last in the *ψυχῇ* of the satirist of Cydathene.

Concentrated satire was that which the Romans added to the elegant terseness of the Greek, thereby producing the modern epigram. The Cæsars, in such examples as are given by Suetonius, were rather ambitious than successful epigrammatists. No doubt, the guests in whose presence the wit was uttered laughed hysterically: who would *not* laugh at the good things of a potentate who was occasionally in the habit of cutting off heads which would not wag in approbation? Martial, of course, stands at the head of all Latin writers of epigrams, and how strange is the mixture!—Filthy and refined, crawling and rampant—the rankest abuse and the most exquisite flattery—heavy as a sledge-hammer, and light, and bright, and piercing, and curative though painful, as the finest gold probe in one of Ane's surgical cases. He licks the feet of the Cæsars, and tells them hard truths as though he were Court jester instead of Court poet. He pours into woman's ear phrases that might revolt the very lowest of them who infested the Subura, and anon he murmurs musical words that might win the purest heart to love. Perhaps he is at his very best when writing epigrams brimming with affection to his wife,—

Tu desiderium domine mihi mitius urbis
Esse jubes, Romam tu mihi sola facis.

—Such lines are far more enjoyable than those in which he abuses his parents for allowing him to learn to read. For the latter lines he has himself been plentifully abused; but they are evidently written in jest, and Martial is no more to be held in dishonour for them than his character is to be settled by what is unclean in his epigrams. The abounding beautiful is to be weighed against the abounding base; and his own assertion, epigrammatically put, must be allowed some weight,—

Lasciva est nobis pagina; vita proba est.

—Southerne might have said the same at the end of the dullest and dirtiest of his comedies. Congreve, on the other hand, abounds in dirty epigrammatic wit, the uncleanness of which, he maintains in his Prefaces, only exists in the base application made of the wit by his readers.

The great merit of Jonson's Epigrams, including therein his monumental inscriptions, is their originality in union with their unparalleled beauty and eloquent terseness. In all our satirical writers the epigram abounds. Young's Satires may be cut up into epigrams, and they would form a handsome volume. In less degree may this be done with Pope. Yet where it can be effected, the success is, perhaps, even more complete, Pope being less verbose than the divine. Epigrams have been said to be intended, as the lancet,—used pointedly for the benefit of the sufferer and the instruction of the looker-on. But they are too often like a splinter, which irritates and does not heal a wound. A true epigram should have many graces about its point, fine as those fair angels who, legends say, could dance together by thousands on the thin end of a needle. All depends on the spirit in which they are written. The philosophers who uttered epigrams on their deathbeds, even he who said that life was an epigram and death the point to it, may be undoubtedly set down as having had fear and vanity for their inspiring muses.

But it is time that we should turn to Mr. Booth, who has compiled a very imperfect and unsatisfactory volume on this subject. One of his objects seems to be to ridicule the "cloth," the most severe epigrams being those levelled at clergymen. If these were all ancient, there would be less objection to be made; but when he reprints from *Punch* all those with which Bishop Villiers and "Cheese," as Mr. Booth calls him, were pelted, we think he shows want of judgment, which includes a lack of charity. The following are Mr. Booth's illustrations of life among his brethren:—

The Traveller and Clergyman.
C. I've lost my portmanteau.
T. I pity your grief.
C. All my sermons are in it.
T. I pity the thief.

He gives, too, repeated funny illustrations of "All flesh is grass," which is miserable fun on so serious a subject. This is a sample of—

A late Bishop's Charge to his Clergy poetized.

Hunt not, fish not, shoot not,
Dance not, fiddle not, flute not;
Be sure you have nothing to do with the Whigs;
But stay at home, and feed your pigs;
And, above all, I make it my special desire,
That, at least, once a week you dine with the Squire.

The above, against a wide-awake bishop, is perhaps condoned by another:—

On a Parson who fell asleep at a Party.
Still let him sleep, still let us talk, my friends,
When next he preaches we'll have full amends.

Mr. Booth finds most delight in "banging the bishops":—

On B——, Bishop of Durham, and Barrington, the Pickpocket.

Two names of late, in a different way,
With spirit and zeal did bestir 'em,
The one was transported to Botany Bay,
The other translated to Durham.

Anon, the satire includes congregation as well as clerics:—

"Attend your Church," the parson cries;
To Church each fair one goes;
The old go there to close their eyes,
The young to eye their clothes.

But the compiler soon "harks back" to the trail of the parsons:—

Time Enough.
A clerical prig, who one morn joined the chase,
For which he had always an itching,
Was thrown from his horse, and fell flat on his face,
A dangerous, dirty, deep ditch in.
Each Nimrod that pass'd him for help loud did cry,
But onward all eagerly panted;
The whipper-in lustily roars, "Let him lie!"
Till Sunday he will not be wanted."

With the exception of the lines on Secker, and one or two others, the clergy and Church are rather pilloried than exalted, or even fairly represented, in this collection, wherein the faults are innumerable. One of the most unpardonable

of these faults is the want of notes exactly where they are wanted. Thus we have, without any reference to the cause of quarrel between Dean and Duke, the following:—

The Duke and the Dean.
James Bridges and the Dean had long been friends;
James is be-duked, and so their friendship ends;
And sure the Dean deserves a sharp rebuke,
From knowing James, to boast he knows the Duke.

The want of a note is still more felt in the following case:—

On Lord Cadogan.
By fear unmoved, by shame unawed,
Offspring of haughtiness and of bawd;
Ungrateful to the ungrateful men he grew by,
A bold, bad, boisterous, blustering, bloody booby.

How are young readers to understand the above? Does Mr. Booth know that the Cadogan of the above epigram was the wretched fellow who, when Bishop Atterbury was sent prisoner to the Tower, cried, "Fling him to the lions"? Atterbury went too far in the above, for it was Cadogan's grandfather, Sir Hardress Waller, who was one of the judges of Charles the First, and Cadogan's mother, Bridget Waller, was certainly not open to the episcopal abuse.

But ignorance is better than indecency; and if some epigrams are unintelligible to general readers, others are too well annotated. That on the bodies of Dr. Sacheverell and Sally Salisbury ought never to have been admitted.

The crushing epigram which Burns made against Andrew Horner is here given to the disadvantage of one Turner; and no allusion is made to the quarrel out of which it arose, and without mention of which the piece sounds like wanton brutality. The epigrams connected with English history, whether social or political, are rendered worse than useless; they are misleading, for want of an explanatory note. We cite one example out of many:—

On the late Duchess of St. Alban's.
The line of Vere, so long renown'd in arms,
Concludes with lustre in St. Alban's charms;
Her conquering eyes have made their race complete;
They rose in valour, and in beauty set.

The "late Duchess of St. Alban's" was the widow Coutts, the ex-actress Mellon; but the Duchess of the epigram was the sole daughter and heiress of the twentieth Earl of Oxford. She is among the Hampton Court beauties, and this daughter of Aubrey de Vere married the first Duke of St. Alban's, the son of Charles the Second and Nell Gwynne. It was the great-grandson of this duke and duchess who married Miss Moses, the damsel who was refused by Lord Peterborough because her fortune did not come within 15,000*l.* of what he considered might qualify her to become his wife. The tale, told by Lord Auckland, is worth all the epigrams in this ill-arranged volume.

But it is not of ill arrangement or carelessness only that the reverend collector is guilty. Numerous are the gross errors made in naming the authorship of many of these epigrams. Thus, we find—

The Book-Worms.
Through and through the inspired leaves,
Ye maggots, make your windings;
But, oh! respect his lordship's taste,
And spare his golden bindings.

—If this is to be found in any genuine edition of Burns, it is at best an imitation of Guichard's epigram:—

*Je te tiens, souris téméraire,
Un trébuchet me fait raison;
Tu me rongeras, coquine, un tome de Voltaire,
Tandis que j'avais lu les œuvres de Pradon.*

Mr. Booth's ignorance of the authorship of some of the commonest epigrams in our language is more pardonable when he refrains from naming any writer, as in the case of "Tender-handed touch a nettle," which is universally known to be Hill's, than when he ascribes the

work to an impossible source. He signs the following, not with the name of the author, but that of the man satirized:—

On "the Tuft Hunter."
A Duke once declared—and most solemnly too—
That whatever he liked with his own he would do;
But the son of a duke has farther gone,
He will do what he likes with what isn't his own.

This change of hero into author cannot come of respect to the peerage, as the next sample will certify:—

To Lady Mount E——, on the Death of a favourite Pig.
O dry that tear so round and big,
Nor waste in sighs your precious wind;
Death only takes a single pig—
Your lord and son are still behind.

Mr. Booth does not see what a wretched imitation this is of Sir C. Hanbury Williams's epigram on the first Duke of Dorset and his son:—

Folly and Sense, in Dorset's race,
Alternately do run,—
As Carey one day told his Grace,
Praising his eldest son.
But Carey must allow for once
Exception to the rule,—
For Middlesex is but a dunce,
Though Dorset be a fool.

Mr. Booth knows nothing of this epigram. He does not even know who wrote the lines beginning—

I know the thing that's most uncommon.

Every boy recognizes them as Pope's, against whom the reverend compiler seems to have a grudge, for he ascribes to *Dryden* the following misquoted lines on

Nobility of Blood.
Worth makes the man, and want of it the fellow,
The rest is all but leather and prunella.
What can ennoble fools, or knaves, or cowards?
Nothing; not all the blood of [all] the Howards.

—If he had subscribed "Lord W. Lennox" to the above, Mr. Booth would not have done Pope greater wrong. But what may we not expect from a collector of epigrams who cannot even guess at the authorship of the lines commencing with—

Who can believe with common sense
That bacon fried gives God offence?

—They are Swift's. We are thankful the compiler did not give them to Ravenscroft or Sir Samuel Tuke.

Sometimes Mr. Booth splits a poem in two, and guesses rightly at the authorship of one of the fragments. At page 52 he gives the two verses on the statue of Nash between the busts of Pope and Newton, but he names no author. The author of the last of the two verses was Chesterfield; the first is an interpolation. Then, at page 258, he gives three verses which, in the original form, precede those at page 52, and, omitting the two famous epigrammatic verses with which the poem opens, subscribes the name of Chesterfield to the bit Mr. Booth has chipped out of him. Then, Pope's fine epigram complimentary to my Lord is thus ticketed:—

Written on Glass, by a Gentleman who borrowed the Earl of Chesterfield's diamond pencil.
Accept a miracle, instead of wit,
See two dull lines by Stanhope's pencil writ.

Some epigrams Mr. Booth mars cruelly or absurdly. Thus, he gives the well-known epigram on Wolsey:—

Born of a butcher, by a bishop bred,
How high his highness holds his haughty head!

as—

Begot by butchers, but by bishops bred!

When he comes to the monumental epigrams *par excellence*, Mr. Booth misses a fine opportunity. The subject was chosen, recently, whereon to lecture, by the Rev. Dr. W. A. Newman, late Dean of Cape Town, and the lecturer wisely and skillfully contrasted the hopelessness of a future in the heathen inscriptions, with the holy and beautiful assurances of it on the resting-places of the early Christians. Mr.

Booth follows another method. He has no idea of drawing a moral from the treatment of the subject. He has given a few of the best ancient inscriptions, but the best among the modern he omits altogether.

This corpse
Is Tommy Thorpe's

is not edifying; nor is there profitable instruction in such as the following:—

On a Clergyman named Chest.
Here lies at rest, I do protest,
One Chest within another;
The chest of wood was very good—
Who says so of the other?

All this is in execrable taste, and Mr. Booth even goes out of his way to indulge in it. For instance, he gives the subjoined as the epitaph

On Quin, the Actor, in the Abbey Church at Bath.
The scene is changed—I am no more;
Death's the last act—now all is o'er.

—If Mr. Booth had only inquired of a friend at Bath as to the truth of this, or looked into a Bath Guide, he would not thus have offended. The epitaph on Quin is by his great rival Garrick, the actor, who snatched from him the succession to the inheritance of Betterton and Booth; and it rings in this wise:—

That tongue which set the table in a roar,
And charmed the public ear, is heard no more;
Clos'd are those eyes, the harbingers of wit,
Which spake before the tongue what Shakspeare writ.
Cold is that hand which, living, was stretched forth
At friendship's call to succour modest worth.
Here lies James Quin; deign, reader, to be taught,
What'er thy strength of body, force of thought,
In nature's happiest mould however cast,
To this complexion thou must come at last!

From the above instances, we think it will be seen that the Rev. Mr. Booth has entirely mistaken his vocation,—at all events, as a collector of epigrams: and, as the ex-King Stanislaus once epigrammatically remarked, "Notre chancelier vous dira le reste!"

Heat considered as a Mode of Motion: being a Course of Twelve Lectures delivered at the Royal Institution of Great Britain in the season of 1862. By John Tyndall. (Longman & Co.)

Prof. Tyndall says in his Preface, "I have endeavoured to bring the rudiments of a new philosophy within the reach of a person of ordinary intelligence and culture." It will be admitted by all who read these Lectures that the author has succeeded.

Our old philosophers regarded heat as a substantive entity: a subtle something diffused through all matter, and regulating its physical state. The conditions of a solid, a fluid, and a gaseous body they supposed to be determined by the quantity of heat contained in it. The "new philosophy" sets aside the labours of deeply-earnest minds for long years: it refuses to regard heat as an "imponderable element," but insists on its being only "a mode of motion." "Heat," says our modern philosopher, "can produce mechanical force, and mechanical force can produce heat; some common quality must therefore unite this agent and the ordinary forms of mechanical power." Nothing can be more certain than this: but there are many gifted minds still clinging to the view that heat is a diffusive power, and they would explain the production of heat by mechanical force, and the well-known effect of heat, in establishing and continuing mechanical power by another and an equally logical mode of reasoning from that so zealously adopted by Prof. Tyndall.

The discussion will be a long, earnest and interesting one, and truth will be advanced by the conflict of minds. There is in many portions of these Lectures too much of the spirit of an advocate, and sometimes there is evidence

of special pleading which is unbecoming the philosopher.

The mountain, upon whose "heaven-kissing" summit is seated the Angel of Truth, is not to be assailed in the spirit which has given so much celebrity to our author amidst the snow-clad mountains of Switzerland. The impetuous zeal by which the summit of Mont Blanc was achieved will not avail in climbing into the higher—the sublimer regions of Truth.

The conclusions to which the "new philosophy" leads the student may be given in Prof. Tyndall's own words:—

"Every mechanical action on the earth's surface, every manifestation of power, organic or inorganic, vital and physical, is produced by the sun. His warmth keeps the sea liquid and the atmosphere a gas, and all the storms which agitate both are blown by the mechanical force of the sun. He lifts the rivers and the glaciers up the mountains, and thus the cataract and the avalanche shoot with an energy derived immediately from him. Thunder and lightning are also his transmuted strength. Every fire that burns and every flame that glows dispenses light and heat which originally belonged to the sun. In these days, unhappily, the news of battle is familiar to us, but every shock and every charge is an application, or mis-application, of the mechanical force of the sun. He blows the trumpet, he urges the projectile, he bursts the bomb. And, remember, this is not poetry, but rigid mechanical truth. He rears, as I have said, the whole vegetable world, and through it the animal; the lilies of the field are his workmanship, the verdure of the meadows, and the cattle upon a thousand hills. He forms the muscle, he urges the blood, he builds the brain. His fleetness is in the lion's foot; he springs in the panther, he soars in the eagle, he slides in the snake. He builds the forest and hews it down,—the power which raised the tree and which wields the axe being one and the same. The clover sprouts and blossoms, and the scythe of the mower swings by the operation of the same force. The sun digs the ore from our mines, he rolls the iron, he rivets the plates, he boils the water, he draws the train. He not only grows the cotton, but he spins the fibre and weaves the web. There is not a hammer raised, a wheel turned, or a shuttle thrown, that is not raised, and turned and thrown by the sun. His energy is poured forth into space, but our world is a halting-place where his energy is conditioned. Here the Proteus works his spells."

Readers of this book will not expect to find the calmness of Herschel or Faraday; for Prof. Tyndall has his own individualities as a writer and thinker, which lend to his work their character and charm.

The Law of Copyright. The Engraving, Sculpture and Designs Acts, the International Copyright Act, and the Art Copyright Act, 1862. With an Introduction and Notes. By E. M. Underdown, Esq. (Crockford.)

THIS is a useful and opportune book. It is adapted not only for artists, but likewise for purchasers of works of Art. It contains a mass of information well arranged and indexed, all which is of the utmost importance to persons interested in the production, sale, or purchase of such works, including photographs.

In the history of British law there is, perhaps, no branch of legislation more remarkable than that which relates to copyright. When a nation emerges from barbarism, and its population increases in density and wealth year by year, it becomes of deeper importance to furnish profitable employment to the masses. The man who has power to conceive and realize a new work, whether of Literature, Music, or of Art, then becomes a public benefactor in his generation in proportion to the usefulness of his production in advancing knowledge and creating profitable employment for others. No one who

reflects upon the subject can fail to see and appreciate the extent to which the civilization and commerce of England have been indebted to, and are now largely dependent on, the productions of literature, music and the fine arts.

How slowly the nation has appreciated the justice and the policy of protecting authors from invasion of that property to which they are entitled in the copying or reproduction of their works is extraordinary. Unless an author has the exclusive right of making and selling copies of his work, that is, of preventing all persons without his permission from exercising such right, of course his property in the reproduction is rendered comparatively valueless. Thence the necessity of calling in the aid of the legislature to secure to authors the exclusive reproduction of their works which in England is called copyright. Our legislation upon this subject has always been based upon the justice of protecting authors from an infringement of their property in the reproduction of their works. This being so, it would seem but just that the true principle upon which to legislate would have been to limit an author's enjoyment of his copyright only so far as might be considered essential for the public interests. Unfortunately, the legislature appears invariably to have acted upon the notion that protecting an author from being plundered of the fruits of his talent and industry was creating a "monopoly," thus trenching upon the rights of the public. Thence it is that bit by bit protection has been reluctantly and gradually wrung from parliament in favour of these works which are now the subject of copyright in England, and in every case the author's term of copyright seems to have been unnecessarily curtailed.

It is instructive to compare our system of legislation upon copyright with that of France. Prior to the great revolution in that country at the close of the last century, authors had no protection for their productions, excepting only such as the Crown might choose to confer as a privilege by special grant. One of the first uses the French made of their liberty was to institute an inquiry upon the subject of copyright: our legislation was cited as based upon the true principle of that property which every author of right has in the reproduction of his works; such property was stated to be "of the most sacred description," inasmuch as it was the production of the human mind. This great principle being established, it was carried out by legislation, alike simple, comprehensive and liberal. It justly placed authors of literary and musical productions, as well as authors of works of fine art, in all respects upon a perfect footing of equality, giving them the exclusive right of reproduction of their works for their lives, and also for a subsequent period in favour of their families, which has since been considerably increased. The invasion of that property renders the offender criminally liable, as well as civilly responsible for any damage sustained by the proprietor.

This just and beneficent law of Copyright in France has been in operation since 1793, and there can be little doubt that it has largely tended to foster new and admirable productions in literature, music and the fine arts. Above all, it has created that honourable tone of feeling existing amongst French artists which, in the higher branches of Art, has especially given them such great superiority, and which effectually precludes professional malpractices and charlatanism.

Attention is called to these facts on account of the bearing they have upon our own neglected and defective legislation as to artistic copyright. Some of the lamentable results to which it has

given rise are disclosed in the Appendix to Mr. Underdown's book.

Just seventy years after the artists of France were invested with an exclusive copyright in their works, a similar act of justice was last year accorded in favour of British artists. Prior to that time, no copyright in a picture or drawing could be acquired in England. This discreditable fact is recorded in the statute of last session, to which we have referred, and which was obtained through the influence and at the sole expense of the Society of Arts. The evidence which induced the Council of the Society to obtain the Act is judiciously given by Mr. Underdown, because it does justice to the wisdom and usefulness of the Council in carrying so important a measure of reform; while, at the same time, a careful perusal of that evidence must satisfy every reasonable author and purchaser of modern pictures and drawings that it is not only of importance to his own protection, but also to that of the profession and the public to secure the copyright in such works. For example, Mr. Poole, R.A., at p. 175, says, "I know cases of spurious copies by the dozens, or scores. They are the exact size of the original picture, the object being to deceive. Pictures have been sent to me and brought from the country, Oxford and Cheltenham, Bristol, &c., and in all cases copies; the parties who brought them to me bought them as originals, and lost large sums by the transaction. The vendors, I believe, were quite aware they were spurious copies; and I also believe that artists were employed by these persons to make the copies."

Mr. Frith, R.A., at p. 176, says, "Spurious copies are very common. A copy of one of my own pictures was sold as an original at Christie's. No doubt the seller was aware of the forgery. The instances of similar frauds are numberless."

Mr. J. B. Pyne, p. 179, says, amongst other things, "I was once waited on by a low dealer, who wished to persuade me of the authenticity of a spurious work, and who afterwards offered to bring me five pictures a week, to sign, and consequently acknowledge for mine. He proposed to weekly hand me over 10*l.*, 2*l.* per picture." As to spurious copies of his works, he says, "the most flagrant instance occurred thus. I handed over to a picture-liner a work to be mounted or lined. In less than a fortnight, a clergyman forwarded to me a very badly executed copy of the picture, saying he could buy it for a very small price, having found it in the hands of a dealer. This dealer knew my works as well as I did. The picture was in every respect as to measurement, signature, &c. an imitation of my own. It was also lined, to bear a stricter comparison with the original."

Mr. Charles Branwhite, member of the old Water-Colour Society, p. 181, says,—"The sale of spurious pictures is a very common practice. I have known a person sell as many as *seventeen* copies from one picture; and, in other cases, keeping a person constantly employed in doing nothing but make copies for sale."

Mr. George Lance, p. 190, says,—"I know of cases where copies of my works must have been made during the time of their exhibition, either before or after the hours of admitting the public. I have also heard of a dealer offering an actual commission for several pictures of fruit, on condition that my name might be introduced in some way as the designer and painter of them." Much more of the evidence is of equal interest.

If it be asked how such a lamentable state of things as some portions of this Appendix disclose could have arisen, the answer appears to be—*first*, from the non-existence of any law for the protection of copyright in pictures and

drawings prior to 1862; and, *secondly*, to a neglect of duty on the part of the Royal Academicians. For nearly a century the Sovereigns of this country have entrusted these gentlemen with certain peculiar and very questionable privileges, in consideration of the gratuitous instruction in fine art given at the schools of the Royal Academy. Considering that the training of youth was committed to their charge, it became an additional duty upon the part of the Royal Academicians towards the Sovereign and the public, by every means in their power, to put down the extensive system of deception and fraud, which, it now seems, has been long known to exist, as to the manufacture and sale of spurious copies of pictures. Can any one doubt the truth of the opinion expressed by Mr. Poole, R.A., that artists were employed to make these copies? What have the Royal Academicians ever done to repress such malpractices? Why did they leave it to the Society of Arts, by their influence, and at their sole expense, to obtain the Act of last session? If certain members of the Royal Academy have habitually made, and been "assisted" in making and selling copies of their pictures under the name of "repetitions," or "artists' copies," with and without the sanction of the owners of the original pictures, then the whole state of things becomes explained and is readily understood; otherwise, it is unaccountable.

These observations are intended in no unkindly spirit to the Academy, which, at the present time, happily numbers amongst its members some as honourable and earnest men as are to be found in any other profession. Their efforts in the cause of reform at the Academy will have the support of public opinion. For good and evil, the influence of the Academy upon British art and artists has been and is very great. If its members, as a body, are desirous of putting down the pernicious and fraudulent system prevalent in England as to works of fine art, they will do so most effectually by not allowing any picture to be included in the Royal Academy Exhibition the copyright whereof has not been protected as the Copyright Works of Art Act, 1862, directs; and as to which Mr. Underdown's book gives all the very simple but needful forms and instructions.

Essays, Critical, Biographical, and Miscellaneous. By S. F. Williams. (Freeman.)

In this book we are shown what manner of penalty is to be paid for living in an age of prose-poets and semi-German humorists. The second-hand Johnsonians were an oppressive race as writers, even when they were such women of wit and poetry as Fanny Burney and Anna Seward; yet we would rather keep company with them than with those who try at the styles of Macaulay, or of Mr. Carlyle, or of the Author of 'The Stones of Venice.' To-day's fine writing, however, will always be found staler and more surfeiting than the affectations of a bygone time. We shrink from it with something akin to personal shame,—as we do from a national folly or injustice. Mr. Williams, however, we apprehend, will take little heed of any criticism,—so complacent is, apparently, the humour in which his lucubrations have been written. Of the fifteen essays, we have only read those on Thackeray, Longfellow, Gerald Massey, Abraham Cowley, Alexander Murray, George Crabbe, and Cavour. Perhaps the reason for such abstinence will be best explained by a specimen of the style which has proved so satiating. Mr. Williams is writing of Murray:—

"Young Alexander's lineage was one of his

diadems. Though in the veins of his ancestors and his own no 'noble blood' flowed, still his was as noble and royal as kings'. Others of his kind in literature were poor—well-nigh poverty-stricken men. William Postellus was a domestic; Sebastian Castallo was a labourer; Anthony Purver was a shoemaker; Robert Hill was a tailor; Wolfgang Musculus was first a ballad-singer, a weaver, and then a sort of bricklayer; Thomas Pendrell 'stuck to the last'; Henry Wild used the 'goose' and the 'sleeveboard,' and made 'continuations.' And what was Magliabecchi? * * * Everything in which he delighted clung to him. He was not leather and gutta percha. * * * 'As,' says he, 'I read constantly and remembered well, I soon astonished all our honest neighbours with the large passages of Scripture I recited before them. My fame for reading and memory was loud, and several said that I was a "living miracle." I puzzled the honest elders of the Church with recitals of Scripture and discourses about Jerusalem.' We can just fancy these old gents, grey in custom as in years. * * * Doggedly maintaining that all the virtue of these 'new-fangled dodges' consists in their similarity to 'what used to be'; domesticated like cats; living from day to week, from week to month, from month to year in the A B C of things; terrified when some sly urchin popped into their dwellings, and turned these letters into syllables, and the syllables into words, and, with admirable *sang-froid*, cried 'bosh!' upon all their traditional nonsense. * * * He was not the lad to believe that life is a playground—a vast parlour or drawing-room, filled with sofas and easy chairs. Such things were to him, when compared with mental exercise and culture, ponderous coffins, wherein people tombed themselves alive. Life was to him, what it is to every great soul, a battle. He was the Scotch Peripatetic. His father put him to mind sheep. Why, all ye gods, is it that fathers act so silly sometimes? Lads are thrust into circumstances—dragged with a cart-rope—adverse to their genius, and what is the consequence? Why, either business is neglected—these stones and bricks and dirt are left down below—and the eagle soars on ever upward and upward, with its eye upon the sun—the spirit finds its home and its kindred and its joy; or the lads are crippled for life, maimed and blind-folded, or, what perhaps is worse, tortured out of existence. A shepherd's wand was a dull thing to him. Give him books, and wand and hill and sheep were entirely forgotten. 'I was sedentary,' says he—'given to books, and writing on boards with coals.' Here was the true man, with an eye to the future, with budding hopes and eager desires, shoving aside the circumstances in which he had been placed, and heaving, as out of a rock, a pathway for his giant self. Bravo Al!

If the above be new and true, give us what is old and false. Mr. Williams is tormented by the vain desire to be deep, brilliant and comprehensive. Often, when he is talking of one thing, he is thinking of another: as, for instance, when the writer of 'Vanity Fair' is the theme, he seems unable to settle Mr. Thackeray's place, or appraise his merits, or admire his style, without a running criticism on Mr. Dickens.

John Leifchild, D.D.: his Public Ministry, Private Usefulness, and Personal Characteristics. Founded upon an Autobiography. By J. R. Leifchild, A.M. (Jackson, Walford & Hodder.)

In general, religious biographies are so trimmed with a view to the deceased's reputation and the presumed usefulness of the work, that the human element is nearly eliminated; facts are either suppressed or told in vague allusions, and the author contrives to take up as much space as his subject. In the present work, the memoir of Dr. Leifchild by his son, there is an attempt at human portraiture,—the reader can form to himself a notion of the man. It is a very interesting and readable book.

Dr. Leifchild was the son of a cooper, living

at Barnet, in Hertfordshire: the mother was a degree higher than her husband in social position; she was the daughter of Bockman, the artist, some of whose pictures are to be seen at Hampton Court. She had been too well brought up to be altogether a suitable helpmate for one in her husband's station of life; but that circumstance may, in some degree, account for the natural refinement and good manners of her eldest son. She and her husband do not seem to have been very happy; their dispositions were opposite—the husband being a comfortable Wesleyan Methodist, whilst the wife was a decided Calvinist and a hearer of Mr. Romaine, whose works are still religious classics.

John Leifchild was from his childhood the subject of religious impressions, and always under the influence of religious restraint; his life was singularly free from any worldly admixture of scenes and impressions. He records in his Autobiography—"My fondness for reading and musing, and my acquired skill in playing upon some instruments of music (the flute and the bass-viol) preserved me from many deteriorating influences. The result was, that I never, so far as I now recollect, swore a profane oath, never played a game of cards, and continued to the last ignorant of cards and all games, except those of the most innocent kind appertaining to childhood and youth. I cannot help thinking that by this happy ignorance I was kept from scenes of dissipation and places of hazardous excitement." At this period, however, he speaks of himself as working at his father's trade, but with little steadfastness and proficiency. How could I, when I stole away as often as I could with a book in my pocket in order to peruse its contents? My imagination was heated with the works of Richardson and other novelists, while my judgment was unformed." He also mentions his own early bias towards Calvinism. When he was not more than thirteen, he used to go to the village of Whetstone, to attend a Calvinistic chapel, where Mr. Mathews, a bookseller in the Strand, London, and father of the celebrated comedian, was the usual preacher, "and a very sensible and impressive one I thought him to be, although he was not impassioned." Added, however, to the doctrinal attractions, there was another, "a young female, to whom, although so young, I was secretly attached, also attended at this chapel with her friends." The sequel of this romance is curious. She was afterwards married to a fashionable tradesman in London, who eventually became unfortunate; and in after-life, when Dr. Leifchild had become a popular preacher, she solicited relief from him. She was one of his congregation, and never dreamed that, as a boy, he had worshipped her and "feared to address her"! It was Dr. Leifchild's custom to record all the noticeable deliverances from danger he met with during his life. One of these is quaintly told. One evening, returning across Finchley Common from London to Barnet, with his father, in their own vehicle, his father, to raise their courage, said, "Child, let us sing Ottford" (a favourite hymn tune). Before the first strain could be raised, a highwayman called out, "Stop!" and, presenting a pistol, desired the father to be quick with his money. At that moment, another pair of wheels was heard close behind, and the highwayman rode off. "There, child," said his father, "God has appeared for us; now let us sing Ottford"; and Ottford was sung till they reached Barnet.

Dr. Leifchild, at sixteen, was apprenticed to a cooper at St. Albans, though he says of himself that "he had a consciousness of being born

to something better than the drudgery of trade." He had a natural genius for preaching, and about this time he attended the sermons of the Rev. Samuel Nicholson, at the Abbey Church, repeating his sermons in private, and endeavouring "to imitate his almost matchless elocution."

The first attempt he made at speaking in public was at a Wesleyan class-meeting, where he was asked to lead; and, though with some trepidation, he complied, with great liberty to himself and acceptance from those who heard him. When little more than a boy, he married his first wife, who was not long spared to him. When about nineteen he removed to London, both for the sake of getting work and for the opportunity of attending different places of worship. His talent for preaching even then was developing itself, and he was often asked to take the place of some of the "local preachers" of the Wesleyan persuasion, sometimes delivering as many as four addresses on a Sabbath afternoon; by this means he obtained fluency and boldness. All this time he was almost entirely uneducated. He split away from Methodism on the point of "effectual calling"; Wesleyan views were not sufficiently Calvinistic; and he joined the Independents, with which body he remained united to the day of his death. He found friends who placed him in the Hoxton Academy, instituted to train young men for the Independent ministry. Although the course of study was not very severe or profound, it still was training, and Dr. Leifchild made the best of it. His singular talents for preaching, for riveting the attention of large congregations, were recognized by all the directors and teachers. Rowland Hill wished to induce the young student to become his assistant; but young Leifchild was not drawn towards him. When twenty-eight years of age (and a widower) "he accepted a cordial invitation from the Christian community worshipping at Hornton Street Chapel, Kensington,"—where he soon became very popular amongst his own people, and obtained the respect of those not within the pale. There was a great prejudice in Kensington against Dissenters, but the vicar was on friendly terms with him. One of the features in this work is the complacency with which Mr. Leifchild dwells on the attention and personal recognition his father received from persons superior to himself in social position. It seems as though the religious excellence of his father received additional value from being indorsed by fine people. This casts an incidental light upon the effect of religious disabilities. In those days the Test and Corporation Acts were in full force, and Dissenters were not the powerful body they are now; they felt themselves socially inferior to the members of the Established Church. Dr. Leifchild's preaching certainly raised the character and standing of Dissenters in Kensington; but there is a complacent dwelling upon the names of persons of rank and position who attended his ministry or showed him attention, as if

A saint in crape were twice a saint in lawn.

Serjeant, then Mr. Talfourd, in an article, entitled 'Pulpit Oratory,' in the *London Magazine*, for March 1821, gives the following description of his preaching:—

"Mr. Leifchild is one of those who feel 'the future in the instant.' He has almost as intense a consciousness of the world to come as he has of the visible objects around him. He speaks not only as believing, but as seeing that which is invisible. The torments of the hell which he discloses are as palpable to his mind as the sufferings of a convict stretched on a rack by a human torturer. He

speaks as if he and his hearers stood visibly on this 'end and shoal of time,' with the glories of heaven above him, and the eternal abyss beneath, and on the reception of his living words the doom of all who heard them were at the moment to be fixed for ever. He makes audible to the heart the silent flight of time, so that the wings of the hours seem to rustle as they pass by with fearful sound."

In the description of dying scenes, Mr. Leifchild is too frequently tempted to dwell on circumstances which border on the physically shocking. When he abstains from this, he is absolutely fearful. We remember once hearing him, at the close of a striking description of the alarm felt by a sinner at the approach of death, exclaim in a wild tone, 'His friends rush to him—he is gone!' then with a solemn impressiveness add, 'He is dead!' and, at last, in a voice that came on the ear like low thunder pronounce, 'He is damned!' The effect was petrifying and withering. It seemed as though he had actually witnessed while he spoke the passage of a soul into eternity, and the sealing of its irrevocable doom."

This is not the style of preaching to convince the understanding; there is in human nature a certain nobleness of sentiment which resents alike promises and threats. The fear of death is not at all a high motive of action to set before men, and we can imagine many men refusing to accept any form of doctrine, however sound, that was enforced by denunciations of consequences which had no connexion with grounds of belief.

Mr. Leifchild tells, with garrulous complacency, how, in the course of his father's labours on behalf of the Bible Society, "he became acquainted with and personally noticed by the Dukes of Kent and Sussex." The Duke of Sussex asked him where he preached, and the biographer remarks: "The comparatively obscure dissenting minister might excusably feel a little flattered by this royal attention and interest." Here, however, is an amusing account of a deputation to George the Fourth; it is graphic, and shows a reverence for royalty as expressed in those days:—

"Not only had my father the honour of conversing with a royal duke, but while at Kensington he was introduced to royalty itself. He must be allowed to narrate the event in his own words:—'I was one of the ministers of the three denominations, Presbyterian, Baptist, and Independent, who proceeded to Carlton Palace, Pall Mall, with an Address of Congratulation to the Prince Regent upon his accession to the throne as George the Fourth. We were a motley group, of various dimensions, dresses, and appearance. We advanced in a somewhat confused manner through a long room, with noblemen in waiting on each side, like statues, to the king, who was seated on a low throne at the further end. He was lusty, pappy, and pale, in a kind of uniform, and with a cocked hat, which on our approach he took off with inimitable gracefulness. Dr. Rees, our senior, a Presbyterian, and a fine-looking man, read the address. The king's air of supineness had given way to a mirthful smile, as he saw the satisfaction on our countenances when we were admitted to the royal presence. At the close of the address he read a brief reply, and then unexpectedly addressed us *impromptu* in these words:—"The manner in which you have spoken of my late revered father must touch every heart, and none more than my own (laying his hand upon his breast). You may assure yourselves, gentlemen, of a continuance, while I sway the sceptre, of all the privileges you enjoyed under his auspicious reign." To this we had almost audibly said, "hear, hear." When the king was informed that we waived the usual privilege of all kissing hands on account of the fatigue it would occasion him, and that as twelve only of the clergy had been permitted to do so, six only of our number would be selected for the honour, he smilingly observed, "O you may all kiss hands." Upon this we all fell in a most humiliating posture on our knees to kiss his extended hand. Some of those who were large and aged men, especially

Doctors Rees and Waugh, had great difficulty in rising, and retired backwards in some confusion, not being accustomed to such a movement. As we retired, the king said to us, "You may stay in the adjoining room till I return." While waiting there, we saw a small deputation of Quakers advancing with an address, which one of their number held before him in a frame. One of the pages coming towards them to take off their hats, Dr. Waugh, who loved a joke, said to the foremost Quaker in an audible whisper, 'Persecution, brother'; to which the brother significantly replied, while pointing upwards, 'Not so bad to take off the hat as the head.' We saw the king again as he returned in procession, and we departed well pleased. I believe we were all remarkably loyal in our prayers the next Sunday."

In 1811 Dr. Leifchild married a second time; it was a happy marriage, and it exercised a singularly beneficial influence over his life and career. From Kensington, Dr. Leifchild was invited to Bristol to take the pastorate of Bridge Street Chapel, with a unanimity and earnestness which certainly must have been both touching and flattering. He accepted it after some consideration. His fame as a preacher widely increased; he was now recognized as one of the leading dissenting ministers. At Bristol he had a charming old-fashioned house, a quaint garden; and he was as happily and pleasantly situated as a man could be in this world. Bristol at that time was the residence of two other remarkable preachers,—whose name and fame have spread beyond the bounds of their sect,—Robert Hall and Mr. Jay. There are some interesting sketches of another distinguished Nonconformist, John Foster, the author of the 'Essays.'

After a residence of six years at Bristol, Dr. Leifchild received a call to become the minister of Craven Chapel in London. This, after much deliberation, he decided to accept, although against the opinion of his friends and in spite of the wild entreaties of his Bristol congregation that he would not abandon them. The event proved that he had judged wisely, for his sphere of usefulness became very widely extended and the influence of his ministry was incalculable. He gave himself to his work with a zeal and devotedness which carried all before him like a strong tide; he was possessed with the tremendous responsibility of his mission, and he addressed himself to every detail of ministerial labour with unflinching ardour and energy. His converts may be numbered by the thousand. A popular minister is emphatically "set in slippery places," but Dr. Leifchild's life bore the scrutiny of both friends and foes; his personal influence continued to the last hour of his life, and no discrepancy ever appeared between the eloquent preacher and the excellent man. He was childlike and guileless, and he was too much impressed by the importance of his message to be at all self-conscious or to have a thought of himself—this is very great and very rare praise to have deserved. Having left few written records of himself, the influence of his eloquence has already become a tradition, but the influence of his life and conversation still endures; the influence of his example was deeper than the effect of his preaching, although that was a power very great to have been exercised by one man.

In 1854 Dr. Leifchild felt that age had begun to tell upon him; he could no longer bear the whole burden of services of the chapel; and although the congregation would thankfully have given him an assistant, difficulties arose, and the Doctor made up his mind to retire. He chose Brighton as his residence, but he did not subside into peaceful idleness; he took charge of a chapel just erected in Brighton, and

although his labours were lighter, they were not less energetic than they had been in London. In 1856 he lost his wife, to whom he was tenderly attached, and after this he retired from public life. He returned to London, where he continued to reside near Primrose Hill until his death in May, 1862, full of years and honour.

Reforms in Russia; with a Glance at the States-General of Russia in the Sixteenth and Seventeenth Centuries.—[Des Réformes en Russie, &c., par Prince Pierre Dolgoroukow]. (Trübner & Co.)

THE world heard of this protest before it assumed a distinct shape and gave the lie to everything pretending to be at once Imperial and Liberal in Russia. Nor was the protest needless. The contemporary annals of the Czardom were being written, almost universally, to amuse the public opinion of Europe, and of England especially, by Muscovite or German agents, all interested in applauding the recent policy of the Emperor. We have scarcely had, for years past, an uncoloured sketch from Muscovy. But the Prince Dolgoroukow is not himself an impartial witness. He is too essentially, exclusively and arrogantly a Noble, the partisan of an order, the representative of an exasperated class; and he plainly speaks of the other orders as dependent, not on themselves, but on the great aristocracy whose privileges are threatened. It is feudality against autocracy. Still, Prince Dolgoroukow is a politician, well informed, high-minded, and thoroughly distinct from those Jew pedlars who regularly pack, for the English and Belgian markets, false intelligence from the North. His work has roused many passions in Russia, notwithstanding the strength of her literary frontier and the vigilance of her intellectual coast-guard; it is a topic in Germany, and it appears, oddly enough, to be favoured by two opposite varieties of political thinkers in France. Eloquent and lucid, firm if not entirely calm, vigorous, warm and direct, it will certainly be read by no Russian without profit, and by none of any other nationality, who ever reads seriously at all, without interest. The Russian Empire is passing through an important crisis; not in Poland only, but in its other provinces also. Its thousand years of history approach a new and, in one sense, a definite epoch; and the condition in which it exists is one not merely of peril, but of decay, demoralization, exhausted vital force. Such is Prince Dolgoroukow's view. He affirms that there is no justice in the Empire; that its tribunals are nests of venality whenever they are not registers of Imperial caprice; that there is no security for personal freedom, property or honour; that the administrative departments constitute a regular mart for corrupt patronage; that finance has sunk to its dregs; that money has totally vanished; that no confidence survives; that credit is at an end, industry crushed, commerce shackled. The clergy have been trampled upon by the bureaucrats; the nobles are slaves, and the people victims. This is the appeal of the Prince Peter Dolgoroukow from the Czar Alexander the Second. It is on the part of the nobility, however, that he most bitterly and persistently complains. Their privileges are fictitious; as, for example, that which exempts them from corporal punishment, it being notorious that, from the lowest to the highest, they may—women no less than men—be secretly flogged at an office of the Imperial Chancery. Proceeding with his indictment, he cites the mercantile and trading classes as discontented on account of the inequalities which deprave the law, and the impossibility of obtaining un-

adulterated justice. The peasantry, while gratified by the abolition of serfdom, dread the tyranny of officials, and believe that they can only have changed masters:—a Noble's view of the matter, it must not be forgotten. As for the army, it aspires to better treatment and better pay, and, above all, to the repudiation of the birch-rod as a means of disciplining warriors. Finally, vast religious sects are praying for religious liberty. Here we have, in miniatures roughly reduced, Prince Dolgoroukow's "internal aspects of Russia." External to her frontiers, she employs, at a gigantic cost, an inefficient and uninfluential diplomacy. Russia, the more timid dealers in bugbears will rejoice to learn, could not now maintain for twelve months, beyond her own borders, an army of 150,000 men; her other battalions march in a mirage before the eyes of the world; they are unpaid and penniless phantoms. The Prince is certainly not to be accused of a bias in favour of his own Emperor. Upon the text thus set forth, he elaborates an argument not more gloomy than might have been anticipated.

NEW NOVELS.

The Story of Elizabeth. With Two Illustrations. (Smith, Elder & Co.)—'The Story of Elizabeth' turns upon a subject which is, or ought to be, quite inadmissible for a novel: the antagonism of a mother and daughter, both rivals for the love of the same man, who has done enough to make each hope that he loves her. The mother, proud, jealous, imperious, acts treacherously towards her daughter—sacrifices her happiness—blots out all the natural gladness of her youth—until she nearly drives her to desperation. No doubt, amid the many sorrowful and sinful tragedies enacted in the world, this terrible domestic duel has had its place, but it is unfit to be turned into story; it trenches on the sin of incest, and no mode of treatment can take away the taint. In an old Greek tragedy, this perversion of the most sacred human relationship would have been recognized in all its terrible proportions; but 'The Story of Elizabeth' is told in a mocking, sarcastic spirit, which is very unpleasant, and which degrades all the characters alike. Sir John Dampier, the man who causes all the dire misery and mischief that goes on, is a shallow, selfish, idle man, entangled with three women, to one of whom he is affianced; to none of whom is he in earnest; and the story of his levity and reckless pursuit of his own amusement is told with an unconscious indifference that is startling. There is an absence of all genuine pity or sympathy in the book; indeed, we cannot call to mind a work that seemed to come so little out of the author's own heart. It is written in a hard, arid spirit, that acts upon the feelings of the reader like an unseasonable frost. Elizabeth is sneeringly compassionate for being a fool; and even when she has been reduced to the point of death and is recovering, the first feeling that is recognized, by the only good female character in the book, Jean Dampier, who has nursed her, is, the inconvenience that her recovery may entail. The absence of all earnestness in the tone in which the story is narrated is incongruous and unpleasant. The character of Anthony Tournour is well drawn; and poor Elizabeth herself excites more pity in the reader than she does in the author, and one would have wished that her happiness at the last had been less of a mere accident—an accident which only more fully illustrates the worthlessness of the man she has loved so well. 'The Story of Elizabeth' is undeniably clever; but it is the cleverness caught by living in a society where smart, compendious, trenchant judgments are summarily passed on men and things, with scant charity and small discrimination. The work does not indicate a rich or fertile nature. Had it been less clever and more genial, there would have been the germ of greater promise; as it is, it remains to be seen whether the cleverness and facility of style will mature into a deeper and gentler habit of thought and expression. We heartily hope that it will; for there is talent enough in the author to make us wish to see it

come to perfection; and the author may take our word for it that nothing hinders so much good as the practice of supercilious, harsh judgment, whether expressed towards the creatures of his brain or towards those in real life who shrink from the touch of bitter words.

Deep Waters: a Novel. By Anna H. Drury. 3 vols. (Chapman & Hall.)—This story begins well. The first volume is interesting, and the complication exciting; but as it proceeds, the "waters" grow too "deep" for pleasant wading—for anything, indeed, but drowning. There never were such sorrows heaped upon the head of one poor heroine since the days that heroines were heroines or novels were novels! The heavens become one confused mass of black, murky clouds, pouring down hail and rain; and they are too thick and too dark for the reader to be able to see his way through the mazes of the story. He is left to stumble in a painfully perplexed manner, and even at the end there is not a gleam of sunlight. The weather clears up, but it is dark and cold. The excellent and much-suffering heroine is left in a deep decline, making a voyage to Australia for change of air, but with no other prospect than that of dying at the end of a few months. The characters of the story are nicely drawn. The two chief female characters are excellent and charming women, both attached to the same man, who has proved faithless to one of them and married the other under stress of paternal compulsion, which again has been put on under stress of villainous tyranny, trading on a guilty secret. This situation is complicated by a fraudulent bank defalcation, after the precedent of Sir John Deane Paul; and the wife, who is also an heiress, sacrifices her fortune for the creditors, and is reduced to the misery and adversity with which it is so pleasant to see good men and women struggling. If once taken up, the book will be read through; but the story is so full of suffering and unhappiness, without any mitigating circumstances, that no reader will be likely to take the story up twice. Some of the scenes are very forcible, and each character is nicely discriminated. Miss Drury has certainly talent to write a novel both pleasant and profitable, and we entreat her to make her next story less like a November day.

The Deserted House of Hawksworth. 3 vols. (Hurst & Blackett.)—The Deserted House of Hawksworth is a sensation novel *manquée*,—it is a confused jumble of all the incidents that have been effective in recent stories. The book opens with the visit of a man to a house shut up ever since his wedding morning, twenty years before, when his bride had eloped to marry, whereupon the deserted bridegroom had boarded up the windows, locked the doors, leaving the wedding feast upon the tables, built a high wall all round the grounds with spikes on the top, and lived the rest of his days within sight of the chimneys, until the moment the story begins, when he is on the point of entering it, and the ghostly ruin and decay are described just as it is written in the story of 'Great Expectations,' Mr. Elford being the counterpart of the unfortunately described. Mr. Elford dies of his emotions on revisiting this spot, as he is on the point of revealing a secret. Concealed in a certain escritoire, this secret, of course, the executors and those most interested cannot find, or the story must have been "untimely nipped." Then follows scenes in Cornwall after the manner of the story of 'The Dead Secret,' and then come complications and mysteries, such as have been read in novels too numerous to mention. Mrs. Gordon, the faithless bride of Mr. Elford, fills the scene along with her daughter Christine, who is all that her mother ought to have been. Well! she is not allowed to marry the man she wished to marry and who wishes to marry her, because his mother discovers who she is; and then there is a wonderful Italian girl named Marina, and her lover, who plays her false, and who turns out to be old Mr. Elford's son, who had been married though nobody knew of it. This was the secret he had locked up in his bureau and was going to tell when he died, and it is discovered of course in a secret drawer; and then Christine, who has been adopted along with her mother, by an unexpected uncle, is made to marry Mr. Elford's

son, against her will, to save her mother from disgrace. Marina comes on the wedding-day and makes mischief, and nearly commits murder and suicide, but just misses doing either; and then the old house is burnt down, just after it has been repaired and beautified and they are all gone to live in it, and Mrs. Gordon dies of her injuries, and Christine's husband falls in love over again with Marina, but gets tired of her, and they quarrel whilst standing on the brink of a precipice, and Marina pushes him over, and then goes mad and walks about till she dies of hunger and exhaustion; and then somebody tells Christine all about it, and she is not sorry to be a widow, but she refuses to have any of his fortune,—so, as she is quite poor and her old lover is the rector of the parish, there is no further scruple on either side, and they marry at last and seem as if they were going to be very happy. The novel is not a good one: there is no repose nor probability in it, and the different parts do not hang together,—it might have been written by different hands and afterwards imperfectly reduced to some sort of unity.

OUR LIBRARY TABLE.

New Theorems, Tables and Diagrams, for the Computation of Earthwork. By John Warner, A.M. (Philadelphia, Lippincott & Co.; London, Low & Co.)—In reviewing this book we are noticing a new system, and one which deserves the serious attention of those who wish for greater accuracy, as well as of those who would like to do as well as at present upon easier terms. Mr. Warner presented his plans to the Society of Engineers at Glasgow, to which he read a paper on the subject; and in the minutes (since published) of the meeting we find that Dr. Macquorn-Rankine expressed a strong opinion of the advantage of Mr. Warner's methods, of which we had previously formed a very favourable opinion. The method consists, as usual, in the use of tables; but there is also an ingenious instrument, by which considerable accuracy may be obtained with very little trouble. The tables are, of course, only representations of formulæ; but the formulæ contain an accurate treatment of cases more difficult than those of preceding tables. Up to the present time the tables are adapted to the simpler cases; and the complications are managed—we suppose—by that sort of skill in making inferior tools do higher work which practice teaches to those who are fit to learn. But such a state of things ought only to be provisional: we are very sure that better methods are wanted. Now, Mr. Warner is a mathematician of considerable power, as appears not only from the theoretical appendix to this work, but also from another work which he calls a treatise on morphology, that is, on curves. He is not only a professor of augmented methods, but he comes forward with tables constructed with much labour, and with examples the working of which shows that the use of the tables is easy enough. The instrument by which he professes to give additional help is also very well worth attention. On these things put together we feel justified in recommending all those whom it concerns to examine for themselves, and to bring Mr. Warner and his system to the test of actual trial. We have been much struck with the thoroughly practical way in which he has commenced his proceedings, as well in the structure of the book itself as in the efforts which he is making to procure a hearing in this country.

Tales from the German. Translated by E. K. E. (Faithfull.)—The two tales which compose this volume have no quality good enough or distinctive enough to justify their publication in an English dress. Combining the vocation of publisher with that of printer, Miss Faithfull should exercise care in the selection of her manuscripts, and should not employ her efficient staff of women printers on "copy" which a prudent publisher would return to its authors. Her character as director of a printing-house is established; but her position as a publisher of entertaining or useful books has still to be made. Generous sympathy with her labours will, for a time, procure a sale for the collections of verses and novelettes

which have hitherto been the principal productions of her presses, but she ought not to rely on such good feeling as a permanent means of support. The lady may, together with this word of counsel, accept our assurance that we wish good fortune to her undertaking, and believe her capable of achieving a durable and genuine success which will need neither the smiles nor succour of benevolent patronage.

The Physical Geology and Geography of Great Britain: a Course of Six Lectures delivered to Working Men in the Museum of Practical Geology, Jermyn Street. By Prof. A. C. Ramsay. (Stanford.)—This is a simple and easily understood little book, in which a master of his science explains the elements of it in a manner which must have been agreeable to his workmen auditors. To such persons it must have been no slight privilege to listen to a thoroughly informed lecturer while condescending to become a popular teacher, and these pages demonstrate that portions of geological science can be made plain and palatable to ordinarily intelligent men. So far this little volume is a model for other lecturers, and every geologist would desire his science to be extensively popularized in like manner. There is no valid reason why similar lectures should not be delivered in several parts of London, and in all our large towns. "Experience tells me," says Prof. Ramsay, "that at these courses of lectures a number of my old friends come to see me again and again, and that also there are many new faces present." Elsewhere, also, like experience would doubtless follow, and it is nothing short of inexcusable apathy or neglect that the paleontological treasures of our fine museums should be left useless in their cabinets, and totally unavailable for popular information. There is nothing new to geologists in this volume, but it is not intended for them. Some, however, may not be acquainted with this Professor's glacial-lake theory, and they will find it here simply expounded—to the effect that while all other supposable agents fail to account for the origin of the rock-basins in which the greatest proportion of lakes lie, and while they cannot be attributed, in most cases, to the wearing of the sea or the disturbance of the rocks, they may be principally assigned to the slow and long-continued scooping power of great glaciers in their passage over the localities now occupied by lakes like those of Geneva, Thun, Lucerne, and Constance. Although this theory has been much opposed, the Professor has something very plausible to say for it in these pages, and something more strictly scientific in another publication. His brief notice of physical geology in our own country, and its relation to agriculture, population, and arts and trades, must have been very acceptable to his original auditors, and might be much more largely expanded. We shall be glad to see many such volumes, with, however, a little more care in correcting the press.

The Law of Joint-Stock Companies, containing the Companies Act, 1862, and the Acts Incorporated therewith. With copious Notes of Cases, the Rules and Forms of the Court of Chancery and Forms of Articles of Association, by Leonard Shelford, Esq., Barrister-at-Law. (Butterworths.)—The Joint-Stock Companies Act of the last session, not only consolidates and amends the previous enactments upon this subject, but also establishes a new class of companies to be called "companies united by guarantee." The Act consists of no less than two hundred and twelve sections, with sundry schedules, and it has been followed by seventy-seven Orders of the Court of Chancery, with schedules also. The Act in many cases adopts nearly *verbatim* the language of former statutes, so that a great number of the decisions which have been pronounced on the construction of former statutes will be authorities for the interpretation of the new Act. This state of things obviously affords a favourable opportunity to the author for the exercise of that industry and skill which have already produced many of the most useful books to be found in the lawyer's library. Mr. Shelford has bestowed great care and labour upon this work. It contains, we conceive, all the law upon this important subject, and the matter is well arranged and well indexed.

The Legal Exemption of the Clergy from Turnpike

Tolls. By the Rev. J. S. Sidebotham, M.A. (Oxford, Shrimpton; London, Whittaker & Co.).—This is a short pamphlet by a clergyman who objects to pay tolls, partly from the natural dislike which we all entertain to that process, but chiefly, we think, because Nonconformist ministers do not pay and "the idea that tolerated persons are intended by law to have a privilege from which legally authorised persons are the only class excluded, is really too preposterous to be for an instant entertained on consideration by any person of ordinary intellect." The exemption of a clergyman on his parochial duty, whether the gate be within or without his parish, is plain enough. Whether a clergyman on temporary duty is exempt, and whether he may claim exemption when other persons are with him, are questions which have been often discussed, but never, we think, expressly decided. In the early part of the short pamphlet the author seems to assert that the case of Temple v. Dickinson decides both these questions in favour of the clergy, but before the end he admits that it does not, for the sufficient reason that the questions did not arise; but then the author is satisfied that if Lord Campbell were alive and the questions came before him he would decide them in favour of the clergy, — an argument that somewhat reminds one of the old song of Guy Faux. The questions are of some interest.

Indian Year-Book for 1861. A Review of Social, Intellectual and Religious Progress in India and Ceylon. Compiled by John Murdoch. (Nisbet & Co.).—Apologizing for the delay which has occurred in the publication of this summary of events which occurred so far back as 1861, Mr. Murdoch says, "some explanation is due for the late appearance of a Year-Book for 1861. The primary object of the work is to give facts about Missions. The Home Reports are not printed till about July, and another month elapses before they reach India. It is hoped, however, that the next issue will appear rather earlier, as well as be free from some of the imperfections which must be found in a first attempt." Amongst the imperfections of the present volume is the absence of a good general Index.

The Diary of a Hunter from the Punjab to the Karakorum Mountains. (Longman & Co.).—In the year preceding his death, at Meen Meer, where he fell in the August of 1861 whilst bravely ministering to his sick soldiers of the 51st King's Own Light Infantry, Lieut.-Col. Henry Augustus Irby made a hunting excursion from the Punjab to the Karakorum Mountains. The journal kept by the Colonel during this six months' trip is now offered to the public by his brother. Indian sportsmen will turn over its pages with pleasure, and the writer's personal associates will accept it as an agreeable memorial of an officer whose manly and devout nature won the affections of all who knew him.

The Trial of the Constitution. By Sidney George Fisher. (Low & Co.).—"The flight of events," observes Mr. Fisher, "is now so rapid that he who wishes to influence opinion must speak quickly, and cannot therefore bestow much time on careful and artistic execution." The writer of these words does not now need to be informed that his volume appears too late to be of any service to the North. Indeed, ere he took pen in hand the time had passed when his views might have produced a transient effect.

Of Miscellaneous publications we have to mention:—**A Comparison between Iron-Clad Ships with Broadside Ports, and Ships with Revolving Shields,** by Capt. Coles (Stanford);—**Our New Mode of Cupola Ship—H.M.S. Enterprise,** by Rear-Admiral Halsted (Nichols);—**Military Despotism; or, the Immortal Dragon,** a Tale of Indian Life; **To the Members of the House of Commons** (Chapman & Hall);—**Garrotting; or, is the Ticket-of-Leave System a Failure?** by One who Watches (Hotten);—**Mr. Symonds On the Distribution of Rain over the British Isles** (Stanford);—**The Maze of Banking,** by a Depositor (Simpkin);—**The Colony of Rupert's Land: Where is it, and by what Title held?** by Capt. Synge (Stanford);—**Ireland's Right and Need: Self-Government, a Letter to the Earl of Carlisle,** by W. Smith (Kelly);—**An Exposure of the Extraordinary Persecution of Dr. Domingo Gonnouilhon,**

by the Authorities of Montevideo (O'Byrne),—The American War Crusade; or, Plain Facts for Earnest Men, by J. R. Balme (Hamilton);—**Honesty is the Best Policy, an Apophthegm submitted (without permission) for the Consideration of the Right Hon. Sir Charles Wood,** by a Late Company's Officer (Wilson);—**Notes on the Rate of Mortality in Manchester,** by Dr. Whitehead (Ireland);—**A Report upon some of the Colonial Medicinal Contributions to the International Exhibition,** by C. Hunter (Churchill);—**The Plain English of American Affairs,** by J. Worden (Bennett);—**A Reply to the Address of the Right Hon. the Earl of Shaftesbury and others to the Right Hon. Sir C. Wood on the Proposed Law of Contract for India,** by W. F. Fergusson (Ridgway); and **The System of Landed Credit; or, La Banque de Crédit Foncier, the Working of that Institution in Europe, the Introduction of the System into Lower Canada briefly considered,** by G. H. Macaulay (Quebec, Desbarats & Derbishire).

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THE DOCTRINE OF HETEROGENY AND MODIFICATION OF SPECIES.

Down, Bromley, Kent, April 18.
I hope that you will permit me to add a few remarks on Heterogeny, as the old doctrine of spontaneous generation is now called, to those given by Dr. Carpenter, who, however, is probably better fitted to discuss the question than any other man in England. Your reviewer believes that certain lowly organized animals have been generated spontaneously—that is, without pre-existing parents—during each geological period in slimy ooze. A mass of mud with matter decaying and undergoing complex chemical changes is a fine hiding-

place for obscurity of ideas. But let us face the problem boldly. He who believes that organic beings have been produced during each geological period from dead matter must believe that the first being thus arose. There must have been a time when inorganic elements alone existed on our planet: let any assumptions be made, such as that the reeking atmosphere was charged with carbonic acid, nitrogenized compounds, phosphorus, &c. Now is there a fact, or a shadow of a fact, supporting the belief that these elements, without the presence of any organic compounds, and acted on only by known forces, could produce a living creature! At present it is to us a result absolutely inconceivable. Your reviewer sneers with justice at my use of the "Pentateuchal terms," "of one primordial form into which life was first breathed": in a purely scientific work I ought perhaps not to have used such terms; but they will serve to confess that our ignorance is as profound on the origin of life as on the origin of force or matter. Your reviewer thinks that the weakness of my theory is demonstrated because existing Foraminifera are identical with those which lived at a very remote epoch. Most naturalists look at this fact as the simple result of descent by ordinary reproduction; in no way different, as Dr. Carpenter remarks, except in the line of descent being longer, from that of the many shells common to the middle Tertiary and existing periods.

The view given by me on the origin or derivation of species, whatever its weaknesses may be, connects (as has been candidly admitted by some of its opponents, such as Pictet, Bronn, &c.) by an intelligible thread of reasoning a multitude of facts: such as the formation of domestic races by man's selection,—the classification and affinities of all organic beings,—the innumerable gradations in structure and instincts,—the similarity of pattern in the hand, wing or paddle of animals of the same great class,—the existence of organs become rudimentary by disuse,—the similarity of an embryonic reptile, bird and mammal, with the retention of traces of an apparatus fitted for aquatic respiration; the retention in the young calf of incisor teeth in the upper jaw, &c.,—the distribution of animals and plants, and their mutual affinities within the same region,—their general geological succession, and the close relationship of the fossils in closely consecutive formations and within the same country; extinct marsupials having preceded living marsupials in Australia, and armadillo-like animals having preceded and generated armadillos in South America,—and many other phenomena, such as the gradual extinction of old forms and their gradual replacement by new forms better fitted for their new conditions in the struggle for life. When the advocate of Heterogeny can thus connect large classes of facts, and not until then, he will have respectful and patient listeners.

Dr. Carpenter seems to think that the fact of Foraminifera not having advanced in organization from an extremely remote epoch to the present day is a strong objection to the views maintained by me. But this objection is grounded on the belief—the prevalence of which seems due to the well-known doctrine of Lamarck—that there is some necessary law of advancement, against which view I have often protested. Animals may even become degraded, if their simplified structure remains well fitted for their habits of life, as we see in certain parasitic crustaceans. I have attempted to show ('Origin,' 3rd edit. p. 135) that lowly-organized animals are best fitted for humble places in the economy of nature; that an infusorial animalcule or an intestinal worm, for instance, would not be benefited by acquiring a highly complex structure. Therefore, it does not seem to me an objection of any force that certain groups of animals, such as the Foraminifera, have not advanced in organization. Why certain whole classes, or certain numbers of a class, have advanced and others have not, we cannot even conjecture. But as we do not know under what forms or how life originated in this world, it would be rash to assert that even such lowly endowed animals as the Foraminifera, with their beautiful shells as figured by Dr. Carpenter, have not in any degree advanced in organization. So little do we know of the conditions of life all around

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us, that we cannot say why one native weed or insect swarms in numbers, and another closely allied weed or insect is rare. Is it then possible that we should understand why one group of beings has risen in the scale of life during the long lapse of time, and another group has remained stationary? Sir C. Lyell, who has given so excellent a discussion on species in his great work on the 'Antiquity of Man,' has advanced a somewhat analogous objection, namely, that the mammals, such as seals or bats, which alone have been enabled to reach oceanic islands, have not been developed into various terrestrial forms, fitted to fill the unoccupied places in their new island-homes; but Sir Charles has partly answered his own objection. Certainly I never anticipated that I should have had to encounter objections on the score that organic beings have not undergone a greater amount of change than that stamped in plain letters on almost every line of their structure. I cannot here resist expressing my satisfaction that Sir Charles Lyell, to whom I have for so many years looked up as my master in geology, has said (2nd edit. p. 469):—"Yet we ought by no means to undervalue the importance of the step which will have been made, should it hereafter become the generally received opinion of men of science (as I fully expect it will) that the past changes of the organic world have been brought about by the subordinate agency of such causes as Variation and Natural Selection." The whole subject of the gradual modification of species is only now opening out. There surely is a grand future for Natural History. Even the vital force may hereafter come within the grasp of modern science, its correlations with other forces have already been ably indicated by Dr. Carpenter in the *Philosophical Transactions*; but the nature of life will not be seized on by assuming that Foraminifera are periodically generated from slime or ooze.

CHARLES DARWIN.

THE ANTIQUITY OF MAN.

10, Kent Terrace, April 20, 1863.

It is with regret that I find myself at issue with the Author of 'The Antiquity of Man.' I could have wished to have avoided any controversy on the subject, as I hope at some future period to have a fitting time and occasion for my own account of the inquiry; but there are portions of Sir Charles Lyell's letter to the *Athenæum*, of the 18th inst., in reply to Dr. Falconer's letter in the number of the 4th inst., which call for some brief notice on my part. I would most willingly have commented on the proofs of Sir Charles Lyell's important work had they been submitted to me before the publication of the first edition: not having had that opportunity, I found myself obliged to report to Sir Charles, when he wrote to ask me for a list of errata and corrections for the second edition, that "I raised objection to the tone and cast of some chapters, and that the corrections I might think necessary would involve more alteration than was practicable or than could originate with me." I referred as an example to the Bedford case, "on which so many important geological questions hinge." Sir Charles in his reply informed me that, after referring to the published accounts of it, he did not see what he had to alter. It is possible that I may not have been sufficiently explicit. I should regret if it were so.

With regard to that particular case, I can only repeat the statement that I made to my friend, Dr. Falconer, that the Bedford section was made out by me long before the period of Sir Charles's visit there; that the main features were pointed out by me to him on that occasion; and that I further brought a short notice of Mr. Wyatt's interesting discovery together with the first geological description of the section before the Geological Society, in March, 1861,—somewhat prematurely, possibly, for being part of a general inquiry, in which, as Sir Charles knew, I had been engaged for some years, I should have waited until I could have brought forward the whole subject (long unavoidably delayed by the limited measure of time I can take from active business avocations), but for its special bearing on the question of the Antiquity of Man, and the publicity given to this case. Only those

engaged in the study of the quaternary deposits, and who know how difficult it is to obtain definite facts, and how many days and years may be spent in examining ground which affords only negative evidence, can understand the importance of a good positive case like that of Bedford. I quite agree with Sir Charles Lyell in his observations about too frequent references to original authorities in a popular work: it may even be a question whether the general reader may not consider such references to authorities and to companionship already too frequent in 'The Antiquity of Man.' No doubt, as Sir Charles observes, the public generally are satisfied to learn from him his own conclusions in as few words as possible; but he must remember that he is also addressing a large scientific public, and that it is not a question of frequent but of accurate reference that is contended for. I am satisfied that whatever may have been the intention of Sir Charles, his readers must form a very inaccurate idea of the important part taken for many years past by Dr. Falconer in researches connected with the antiquity of man, in the investigation of bone caves in general, and of the Brixham cave in particular, as well as of the relative part taken by the various geologists named by Sir Charles, and by Sir Charles himself, in other parts of the investigation. I have been greatly interested in the progress of the Brixham cave exploration, and can fully corroborate Dr. Falconer's account of it; and this misapprehension is another reason which makes me regret the delay in the publication of the final results.

Sir Charles Lyell is perfectly correct in saying that I have modified my views since the publication of my first memoir (not memoirs) on this subject. But I would remark that that paper was read before the Royal Society in the month following my first visit to the Somme Valley and to Hoxne, and that in it I contented myself with a description of the ground and with the determination of the geological age of the deposits—points which remain unimpugned—and stated that I reserved my views on the theoretical questions for further inquiry and research. After an interval of three years, I brought these forward in a memoir, read before the Royal Society in March, 1862; and although my views had, I admit, been modified and matured, the main question of the post-glacial age of the beds was confirmed by various new sections; whilst, although feeling that the period concerned is one of very remote antiquity, I still adhere to the opinion I had before expressed, that the evidence does not carry man back in past times more than it brings forward the great extinct mammalia towards recent times.

One of the great charms of scientific inquiry lies in the free and intimate intercourse and interchange of ideas amongst men engaged in the same branches of research. In such intercourse, where each observer contributes his facts or his opinions, the starting-point of some of these must often be lost to view, and all men of science must, at times, have felt and experienced that, in the lapse of time, an unconscious process of greater or lesser mental assimilation unavoidably takes place. It is, therefore, only when certain limits are passed, albeit inadvertently, that any one would care or think fit to object.

Every geologist must feel indebted to Sir Charles Lyell for the philosophical spirit he has brought to bear in geological inquiry, and all must admire the untiring energy with which he has for years past investigated the phenomena he describes. Having studied with him in the field many of the complicated phenomena of the post-pliocene deposits, while I claim as my share of the work the detection and the interpretation of certain physical phenomena, I am free to acknowledge the pleasure and advantage I have received from the discussion of the various questions arising therefrom with a geologist so experienced and philosophical as Sir Charles Lyell.

JOSEPH PRESTWICH.

THE NEW ZEALAND MOAS.

April 22, 1863.

A paragraph is now going round the papers stating that, just before the mail left, one of the

most gigantic of birds, a Moa or Dinornis, and believed to be extinct, had been seen alive in New Zealand, and that an enterprising colonist had offered a reward of 500*l.* for its capture, dead or alive. The public seem to be divided respecting the amount of credence to be attached to the story; but the fact that a gentleman residing on the spot thought it worth while to offer a handsome reward would seem to show that there was, in his judgment, some probability on the very face of it. That some of the smaller species of Dinornis may still be alive is an opinion which even Prof. Owen, if I understood him rightly, entertains. If extinct, the Moas have become so probably in quite recent times—that is to say, since the occupation of New Zealand by the Maoris. This opinion, I think, may be supported by philological arguments, briefly stated in my Official Reports on the Fiji Islands, presented to Parliament, May, 1862, and also in my 'Viti,' p. 383, where I said:—"Toa" is the Fijian form of the word 'Moa,' applied throughout Polynesia to domestic fowls, and by the Maoris to the most gigantic extinct birds (*Dinornis*, sp. plur.) disintombed in New Zealand. The Polynesian term for birds that fly about freely in the air is *Manu* or *Manumanu*; and the fact that the New Zealanders did not choose one of these, but the one implying domesticity and want of free locomotion in the air, would seem a proof that the New Zealand Moas were actually seen alive by the Maoris about their premises, as stated in their traditions, and have only become extinct in comparatively recent times."

BERTHOLD SEEMANN.

SCIENTIFIC BALLOON ASCENT.

Blackheath, April 21.

In the *Athenæum* of the 11th inst. are detailed the observations I made on the sky spectra in the Balloon Ascent on March 31. They were so different from what I expected that I could not avoid coming to the conclusion, that they were of little value in consequence of the ascent having been made so late in the day. I therefore resolved that the next ascent should be made when the sun was near the meridian, and that the spectrum examination should be a primary subject of investigation. The apparatus was the same as that used on the previous experiments. It was covered with black cloth to prevent any stray light falling on the prism, and whilst observing my head was also covered with black cloth. Between the hours of 11 A.M. and noon, I examined the solar and sky spectra with care. The sky was generally covered with cumuli, and there was a great mist. The solar spectrum extended from B to H nearly; and the sky spectrum from B to G, but these were quite its limiting lines.

We left the earth on April 18 at 1h. 17m. P.M.; within two minutes afterwards we were 3,000 feet, and at 1h. 23m. we were one mile high. The second mile was passed at 1h. 29m.; the third at 1h. 37m.; the fourth at 2h.; and the highest point was reached at 2h. 30m.—at the height of four and a half miles nearly. At 2h. 36m. we passed below four miles; the next mile downwards was passed at 2h. 40m.; and at 2h. 46m. we were two miles from the earth, which we reached at 2h. 50m. At 1h. 20m. looking close to the sun, the line G was very clear, as well as the two nebulous lines H, and the spectrum extended somewhat further; many lines were seen. At 1h. 21m. at the red end of the sky spectrum near the sun, the line B was very clear, and many lines between B and F were visible. At 1h. 28m. the sky spectrum under and close to the sun extended from A at the red end to beyond H, the lines were beautifully defined, and I thought somewhat more numerous than as viewed from the earth. At 1h. 28½m. the sky spectrum at some little distance from the sun did not reach to G, and scarcely to B; but there were many lines between these extremes. At 1h. 33m. on directing the slit to the sky far from the sun, the field of view was dark. At 1h. 37m. as the balloon was revolving I had a beam of light from the sun, whilst looking at the red end, and all lines were clear up to A. At 1h. 39m. the slit was directed to a point in the sky as near the zenith as the balloon permitted, and the spectrum was

very short, and no lines were visible; turning the telescope round so as to sweep the sky, from a high point to a low one, I lost the spectrum entirely; there was no light at all. I could not turn the telescope round sufficiently to direct the slit to the clouds beneath. From 1h. 47m. to 1h. 49m. I could not get the slit directed to the sun, but the sky was blue and bright, and I kept my eye at the telescope and looked intently, but there was no light. I became anxious and uneasy, lest from my confined and constrained position, I was not looking fairly through the telescope, or the slit had become out of order, or something had become deranged, as shortly before the apparatus had swung round with a lurch of the balloon. At 1h. 53m. I examined the eye-piece, and cleaned it, for fear in my anxiety I had breathed upon it; I also examined the slit, and every part of the apparatus I could: all seemed to be right. At 1h. 56m. the field of view was quite dark, the slit being directed to the sky far from the sun. At 2h. 9m. and at 2h. 14m. the field of view was quite dark, when the slit was directed to the sky, the sun being nearly opposite. At 2h. 15m. I succeeded in getting a good adjustment upon the sun; and from this time till 2h. 31m. I devoted myself almost entirely to the examination of the spectrum; during this time we were from 4 miles to 4½ miles high. The balloon revolved once round in about five minutes; and I kept my eye at the telescope during the first revolution, and nearly so with the others. When the light came from the sun I confined myself at first to the violet end, which extended a good way beyond H, both of which were clear and made up of many fine lines. On passing from the sun, the spectrum shortened, and G was the limit; this was soon lost, and the spectrum shortened very rapidly, and there was none when looking opposite to the sun; on approaching the sun again, the spectrum again appeared. I directed my attention this time to the red end: B was visible on approaching the sun, and A became visible when a beam of light entered from the sun itself, and many lines were visible between A and a, and a and B; on passing from the sun the same phenomena were repeated as before; and when the sun again came round, I carefully examined the whole spectrum from A to a good way beyond H, sweeping the telescope up and down two or three times, and every line was visible that I had seen when looking at the sun from the earth before starting, and a great many more. The number of lines visible seemed to be innumerable. This experiment appears to be conclusive, and shows that sky spectra, viewed from above the clouds, are confined to the immediate vicinity of the sun itself, and indicates that the amount of light from the sky is very small indeed. The number of lines in the solar spectrum appear to be increased when viewed from a position above the clouds, and therefore none of the lines as viewed from the earth would seem to be atmospheric.

Taking together the whole of the sky spectra, they agree with those of the preceding ascent, and confirm their accuracy.

After reaching the height of four miles, and we had determined we were moving directly towards the coast, Mr. Coxwell continually applied to me for the readings of the barometer, and directed our companion, Mr. I—, to keep a sharp look-out for the sea. Immediately after we attained an elevation of four and a half miles Mr. Coxwell let off some gas, and said he felt assured there was not a moment to be lost in getting within view of the earth. He again let off gas rather freely, so that we descended a mile in four minutes. At 2h. 46m. we were two miles from the earth, the barometer reading 21·20 inches, when Mr. Coxwell, catching sight of Beachy Head, exclaimed "What's that?" and on seeing the coast through a break in the clouds, he again exclaimed, "There is not a moment to spare—we must descend rapidly, and save the land at all risks." It was a bold decision, but we were in a critical position, and I do not see what else could have been done.

When orders were given to put out sand we did so simultaneously, which gave a favourable check; and as the lower part of the balloon itself assumed a parachute form, the shock was not so bad as

might have been expected. Most of the instruments were broken, owing to their delicate construction, and my attention being drawn from them, yet, strange to say, the glass vessels of air collected at the highest point for Prof. Tyndall remained uninjured, as did some bottles of lemonade which Mr. Coxwell had placed in the car.

We descended the last two miles in four minutes, and the descent was within half-a-mile of the station at Newhaven. JAMES GLAISHER.

BOOK-MAKING.

Munich, April 12, 1863.

An article which appeared in the *Athenæum* of the 7th March, signed "M. Digby Wyatt," has just been sent me. The article in question is directed against my book 'Vorschule der Kunstgeschichte,' and warns every one against a deceptive system of book-making, inasmuch as the illustrations of the book are, for the most part, taken from other works, and many of them two or three times repeated. It seems that Mr. Wyatt has done nothing more than look at the illustrations of my book, and taken no notice of the text; his notion, too, of the end and aim of the book is altogether an erroneous one. The 'Vorschule der Kunstgeschichte,' as the very title implies, is intended merely to be preparatory to the study of the history of Art. It is to be classed therefore with the æsthetical handbooks. But how, for example, would it be possible to reproach the author of a work intended to pave the way to the study of literature, with having borrowed from others, when he merely quoted passages from different authors, Shakespeare, Milton, Pope, Byron, in order to prove his assertions, and to explain more clearly what he had said? The same passage, too, might be repeated; now for some peculiarity of construction, now on account of the force of expression; or, again, for the opposite of this, or because of a particular grammatical form; referring thus to one and the same passage, instead of interrupting the reader by obliging him to turn to a former page. This is what I have done. I show my reader how works of Art originated and were developed, and point out the different relative relations to be considered when viewing them, as well as the qualities which are most prominent. That I do not travel to Rome in order, with a few lines taken from 'The School of Athens,' to obtain a pattern of a "free systematic arrangement," but rather take them from a well-known engraving, is an act that can hardly require an apology. And if I, in one instance, give The Graces as a model for the beauty of the lines, I surely may place the same group again before the reader when giving him a specimen of matchless symmetry.

But why pursue the matter further? I am certain that had Mr. Wyatt done me the honour to read my book, instead of merely looking at it, he would not have shown so much irritation, which would be perfectly justifiable if the 'Vorschule' were meant to be a mere picture-book or a collection of woodcuts. These, however, are only the explanations of what I recommend as preparatory to the study of the history of Art. And in this part of the work, which after all is the most important one, no one will be able to accuse me of plagiarism, unless indeed I have copied from myself, which occasionally is unavoidable.

DR. ERNST FÖRSTER.

THE WEATHER.

Admiral FitzRoy has made his annual Report to Mr. Milner Gibson, President of the Board of Trade, in which he gives the general summary of results obtained from the practical application of meteorology to every-day use. The results of such utilization of facts are shown by two papers appended to this Report, which give statements of wind and weather following every instance of making our cautionary signals. These results are certainly remarkable; indicating a vast amount of saving through the warnings sent from London.

Applications have been made for the cautionary signals from no less than fifty-four of the places on our coasts, and as some of these have been preferred but recently, they are evidences of deliberate con-

sideration, and of the value attached to the fact that by means of our regular reporting stations and the Coast Guard, aided by the organization effected locally, in some districts, all the coasts of Great Britain and Ireland to which the telegraph extends (including the Isles of Man, Jersey and Heligoland), can now be warned of coming dangers in less than one hour.

More than this, however, has already been effected, and more is in prospect. From France we receive telegrams twice a day:—in the early morning from Rochefort, L'Orient and Brest, which telegrams reach London as soon as our own from Ireland or Scotland; and in the afternoon, through Paris, from Lisbon, Bayonne, Brest, Helder and Copenhagen. In exchange for which reports we send daily reports to Paris Observatory from seven places; and to Calais—for the French coast specially—at eleven, besides such occasional warnings as may be useful to the French north-west coasts, including our Channel Islands.

During 1862, many foreigners examined the arrangements at the office in London, and four of those gentlemen (who were accredited to high positions at the Exhibition) expressed intentions of establishing similar arrangements (on a smaller scale) in their respective countries, namely, France, Italy, Hanover and Russia.

In the last autumn France commenced arrangements for a system of coast telegraphy for ordinary weather as well as for storms, and within the last few weeks Admiral FitzRoy has heard from the officer at Paris, appointed to conduct this service, that he has organized eighteen stations on the French coasts.

Admiral FitzRoy classifies the critics who have questioned the policy of his signals thus: "Many may ask—'Is this system of weather-telegraphy sound and advantageous?'—If so, why is it opposed? There are no less than four distinct classes of interested opponents, and they should be known. First. Certain persons who were opposed to the system theoretically at its origin, and having openly expressed, if not published, their objections, are naturally reluctant to adopt other ideas until converted. Secondly. A numerous body who cannot have had time and opportunity to look fully into the rationale, but do not realize any want of special information, undervalue the subject, assert it to be a 'burlesque,' and misquote really great authorities. Thirdly. A small but active party which failed in establishing a daily weather newspaper indirectly opposed to the Board of Trade Reports, and have since endeavoured, by conversation, by letters, and by elaborate criticisms in newspapers or periodicals, to exaggerate deficiencies, while ignoring merit in the works of this office, however beneficial their intended objects. And fourthly, those pecuniarily interested individuals or bodies, who would leave the Coasters and the fishermen to pursue their precarious occupation heedlessly—without regard to risk—lest occasionally a day's demurrage should be caused unnecessarily, or a catch of fish missed for the London market.

"Especially referring now to persons who would have the warning signals, but not the 'forecasts' (results of considerations on which the signals depend), may I quote from my 'Weather Book' the following words?—'Frequently, remarks in favour of the cautionary signals, but in depreciation of the forecasts, have been made. Their author now begs to say that it is only by closely forecasting the coming weather, and by keeping atmospheric condition continuously present to mind, that judicious storm warnings can be given. Forecasts grow out of statical facts, and signals are their fruit.'

"To show some of the concordant opinions of such forecasts entertained in France and Scotland, in Ireland and England, I might quote numerous printed or written passages. In this Report, however, I will only observe that the views and expressions of seafaring men, of the maritime population in general, of the Coast Guard, and of Her Majesty's officers in command, are remarkably favourable.

"Perhaps it may be asked, 'On what meteorologic conditions or changes are the forecasts based?'

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They depend (may be briefly replied) on considering the atmosphere as a lighter ocean, having currents, elastic expansibility, equilibrium, momentum or inertia, chemical alterations, and extreme sensibility to heat or cold, its *chief motors*; and on knowing the statical conditions of air in this oceanic envelope at many places simultaneously, likewise again similarly after certain intervals of time, by which means intercomparisons are made, showing the relative conditions and causations whence dynamic effects originate. These dynamic motions are proportional to disturbances of level, like those caused by a head of water, to inequalities of temperature and consequent chemical changes, with more or less electric action. They are our winds, and may be softly gentle,—or as heavily boisterous as in a *tempest*, of which differences, through all degrees, instrumental means and telegraphy now give available information. To utilize their indications adequately, a central office should know the natural and general atmospheric movements, with their disturbing causes, even as a pilot knows the varieties of streams and eddies in a wide estuary.

"The whole map of a region (say the British Islands) should be outlined in the mind, as the estuary with its shoals is mentally visible to the pilot. The normal tendency of the *whole* atmosphere (in our latitudes) to *move eastward* while crossed or variously interfered with by polar or tropical currents, that in course of seasons cause every variety of wind and weather, should be *always* considered, and then, with due allowances made for gradual advances from westward, for effects of land and differences of temperature—good forecasts may be generally drawn.

"The daily forecasts so extensively, yet without public cost, sent everywhere by the newspapers (whether the full tables are published by them or not), together with the regular tabulation of facts observed in numerous and widely-separated places, afford general information now highly appreciated by a very large and increasing majority, although they are at present only tentative, and liable to errors of judgment, in drawing conclusions, however reliable the facts."

OUR WEEKLY GOSSIP.

SOME doubts have arisen as to the genuineness of the alleged discovery of a human bone in the drift. Messrs. Prestwich, Evans and Taylor have paid a visit to M. Boucher de Perthes, for the purpose of comparing the new facts with previous discoveries. Mr. Evans is said to have been struck with the suspicious appearance of one of the flint-heaps. The axes appeared to have been artificially stained; and, on being placed in water, they looked as if all the colour would brush away. The general circumstances are said to have impressed the English geologists with a strong feeling of uncertainty. No one, of course, can suppose that any part of the mystification—if there should be mystification in the matter—lies at the door of M. Boucher de Perthes; it is, however, feared that the rewards proposed by that gentleman for the discovery of human bones may have tempted the quarrymen into a discreditable trick. At all events, this new fact in the great controversy as to the Antiquity of Man requires to be set free from a very reasonable doubt.

The Prince of Wales has been pleased to appoint Wednesday, June 10, for uncovering the Memorial of the Great Exhibition of 1851. The ceremony in the Horticultural Gardens will be on a splendid scale.

The Exhibition of Sculpture in the Horticultural Gardens will be opened to the public on the 5th of May. Works are pouring in daily—artists who have been long condemned to the dark vaults of the Royal Academy seeming to appreciate the open galleries and light avenues of the Conservatory in these Gardens.

Her Majesty's Commissioners of the International Exhibition of 1862 have testified their appreciation of Mr. Tennyson's Ode on the Opening of the Exhibition, by presenting him with a very handsome silver urn and salver. The urn bears the following inscription: "Her Majesty's Com-

missioners of the International Exhibition of 1862 present this urn to Alfred Tennyson in grateful remembrance for his gift of prose and noble song, 1st of May, 1862."

General Sabine's second *Conversazione* will be held next Saturday, May 2, at Burlington House.

A life of M. Victor Hugo, understood to be from the pen of Madame Hugo, will be shortly published in London and Brussels. The work, it is said, will contain a drama and many other unpublished works of the poet.

Death has removed two noticeable performers from the scene. Miss Kate Saxon died on Monday week, at the age of thirty-six. This lady, who won a reputation as the "clever little girl" in Mr. Falconer's comedy of 'Extremes,' was originally a Quakeress, and early acquired a reputation as a lecturer at the Whittington Club, on the Bloomer Costume. She married Mr. T. C. Forster, and for some time visited the provinces as a lecturer, but ultimately proceeded as an actress to America, having previously appeared as Helen, in 'The Hunchback,' at Drury Lane. She returned to England in 1858, and gave some entertainment in Lancashire and Yorkshire, in association with the late Mr. Malone Raymond; afterwards, she was engaged both at Covent Garden and the Lyceum.

—On Wednesday week died also Mr. James Rogers, a comedian who has recently risen to some celebrity, and possessed a fund of humour of a peculiar sort. His last performance was that of the caricature, Effie Deans, at the St. James's Theatre, in which part he actually appeared the evening previous to his death. But the effort had exhausted his energies, and he was unable to take off his clothes. Next evening, saying to his wife, "The little raffle is over," he smilingly expired. He was forty-two years of age, and had long suffered from ill health; yet he was always ready with his jest, and as an actor was one of the most genial "funny men" on the boards, especially as a burlesque performer.

Dr. Richard Fowler, whose death at ninety-eight we mentioned last week, is one of the few men who take the threescore years and ten, not only from natural, but from literary birth. Seventy years ago, in 1793, he published at Edinburgh a three-and-sixpenny octavo volume, entitled 'Experiments and Observations relative to the Influence lately discovered by M. Galvani, and commonly called Grand Animal Electricity.' A chain of sequences he lived to see!

Mr. Cropsey, the American painter, is about to leave London for New York, for a period more or less considerable. The pictures and sketches remaining in his studio, including the large picture of 'Richmond Hill,' are to be sold by auction next week.

A communication on the electric conductivity of thallium has been made to the French Academy of Sciences, by M. Lucien de La Rive. The result of his experiments is, that while the conductivity of silver is 100, that of thallium is 8.64. This places it between lead and tin, the relative conductibilities of these metals being 7.77 and 11.45.

Messrs. Bacon & Co. have sent us a copy of Colton's new Map of the Southern States, which they have just received from New York. It is a new edition of a popular and excellent work, corrected up to the present time, so as to show the position of the invading and defending armies, the new fortifications, and many other things of interest. It also marks the canals cut by the Federals and the country which they have inundated in their attempts to approach Vicksburg and reduce the shores of the Mississippi.

We are glad to learn that it is the intention of the authorities of Manchester to form a portrait-gallery of local worthies, and a museum, to be situated in the Queen's Park. Such a scheme as this may be made or marred exactly as the trivial idols of the day are caught up or neglected. For royal or noble personages there is sure to be plenty of applause and abundant memorials, deserved or undeserved. Therefore, let us pray this plan may begin with the portrait of some one who is not a tawdry hero, but a Manchester worthy, some

valiant Union doctor who fought against typhus, some earnest parson or priest, some unsentimental prison-visitor. Above all, let the committee recollect that fidelity of resemblance is the main thing in such a scheme, and get good pictures if they can, but always good portraits.

The recent discovery of eleven pounds weight of ancient gold ornaments in the neighbourhood of Hastings, and their almost total destruction, renders it highly desirable that the law of treasure-trove should be made clear to popular comprehension,—that if it is not just, as seems to be the common impression, it should be amended, and the practice of the Crown, in exercising its conventional rights, defined. Two years ago, steps were taken in this direction; but a general belief exists that after some vacillation they were retraced. At any rate, so long as finders do not know that they will receive full value for discoveries, and have not confidence in their appraisement, it is silly to expect country folk will yield treasure-trove to an authority they contemn. In some parts a belief is held that such discoveries entail condign punishment upon the finders. Stupid as this may be, it exists and ought to be corrected. How great is the loss we learn from the fact that before a Commission of Inquiry a Dublin goldsmith averred that, through his hands alone, not less than 10,000*l.* worth of mere metal had passed into the melting-pot. How much greater was its value in Art! Let us add the finder's account of his discovery of the eleven pounds of gold:—"I ploughed up a long piece of metal; it was in a hole a little deeper than a foot; it was about a yard long, with two 'trumpets' at each end (one at each end), twisted in three grooves."—This was no doubt a torque, or twisted belt of gold for the waist or chest.—"We also found a great number of rings, some of which were larger than the others (probably caranets and mamillary *fibule*). The larger rings were round, but did not shut to." The smaller rings may have been specimens of the so-called ring-money, really studs, or articles having a similar office. Probably the find was some Northman's share of plunder derived from Ireland, the natives of which were riddled by that people as through a sieve, buried on landing for a Sussex foray, and never recovered.

A curious statistical return of deaths by fire is contained in the last Report of the Registrar-General. By this it appears that in the fourteen years, 1848-61, 39,927 persons were burnt alive or scalded to death. Of these, which constitute an average of eight a day, 1,344 were infants under one year of age; 4,500 were children of one and under two years; and 9,777 were between two and four years of age. Between the ages of five and fifteen, 6,255 girls and 3,750 boys were burnt to death. Above the age of fifteen years, men, who are far more exposed to danger from fire than women, die from this cause in greater numbers than the latter; but after the age of fifty years, women again turn the scale, their combustible dresses and the prevailing fashion of amplitude exposing them to greater risks than men.

The Commissioners appointed to inquire into the working of the Scientific Institutions in Dublin in receipt of parliamentary grants, have recommended that the Museum of Irish Industry should be abolished. An exception is made in favour of the Professors of Geology and Botany, who are recommended to be transferred to the staff of the Royal Dublin Society. The Report of the Commissioners further recommends that the collections of the Industrial Museum should be distributed between the Royal Dublin Society, the three Queen's Colleges, and Marsh's Library in Dublin.

In the archives belonging to the Princes of the Ernestine line of Saxony, which are kept at Weimar, an interesting discovery has been made: it consists of a number of autograph letters by Luther and to Luther, unknown till now. Herr Burckhardt, Keeper of the Records, has been entrusted with the publication of these letters, which treat principally on clerical matters. They will appear in print very shortly.

Not only at Tübingen a monument to the memory of the late poet Uhland will be erected,—

several other towns of Germany claim the same honour. Especially near Frankfort, at Oberursel, a committee has been formed, which intends to raise a monument to Uhland on the Altkönig; the house which stands now on this lovely hill of the Tannus is to be called, henceforth, "Uhland's Ruhe." The poet, it seems, in his old and younger days, had loved the spot, with its beautiful woods, proud castles, venerable towns, sweet valleys and charming vistas, near and far, and had often climbed the Feldberg and the Altkönig. Only the small sum of from three to four thousand florins is wanted to carry out the ideas of the committee; and this sum, it is expected, will be easily raised by a lottery or bazaar, for which all the fair dames who ever delighted in Uhland's songs are busy now. Also at New York a committee has been formed, which receives subscriptions from the Germans residing there, to erect a monument to the beloved poet, without whose sweet melodies perhaps no German would ever feel at home among the Yankees. A proposal has been made to place Uhland's bust in the new Central Park, which already contains Schiller's bust. We are glad to hear that this idea has been accepted by the committee, and that the necessary funds are fast gathering.

Among the generation of German poets who, some thirty years ago, first appeared before the public, and since then have made themselves a name and a position in the literature of their country, Julius Moser occupies one of the first places. His talent, which is one of great versatility (he has written lyrics, philosophical epics, dramas and novels), rests upon a deep and fervent patriotism, which, uttering itself in beautiful and stirring strains at a time of the most gloomy political reaction in Germany (even before the French Revolution of 1830 had cleared the air a little), soon made the young poet a favourite of the nation, which looked forward with joyous expectation to his poetical future. Some of his songs written at that time (we name only,—"Die letzten Zehn vom vierten Regiment," "Andreas Hofer," "Der Trompeter an der Katsbach," "Die Völkerschlacht bei Leipzig") have become popular in the best sense of the word, and are up to this day sung by fresh young voices (students' or turners', as the case may be) all over the country. A few of his charming minor poems ("The Statue over the Cathedral Door," and "The Legend of the Cross-bill") are well known, too, in this country, having found a translator in Longfellow. Alas, that so promising and earnest a beginning should have been cut short by a cruel fate! Moser, in the fullness of his strength and in the midst of his labours and plans, was seized with an incurable disease. For the last fifteen years, not able to move, and hardly able to speak, he has been confined, like Heine before him, to his sick room,—always following, with heart and soul, the political and literary development of Germany, but forbidden any more to partake in it. Among the last wishes of the noble sufferer, that of seeing his poetical works (which are dispersed in a great number of volumes, long ago out of print) in a collected form before him, and thus to leave them, as it were, as his last legacy to the nation, stands foremost, and, thanks to the energetic sympathy of the youth of his country, he will, ere long, see it realized. The German "Turnerschaft," at the instigation of the Oldenburg "Turnverein" (Moser lives at Oldenburg, whither he was called, in 1843, as "Dramaturg" of the Grand-Ducal Theatre), has taken the matter in hand, and brought it to a happy issue. The subscription, in which the Germans in England also have largely participated, has had such a splendid result, that it is almost equal to a national demonstration, and the complete edition of Moser's works, consisting of eight compact volumes, will be in the hands of the subscribers before the end of the year. We hear that, in comparatively calm moments, he jestingly compares himself to old blind Ziska, whose horse led the Hussites to battle and victory, and who, dying, called out, in the arms of his followers: "Diese Victoria danke ich euch!"

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five, and will CLOSE on SATURDAY, May 9.—Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

Will open on the 27th inst.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-NINTH ANNUAL EXHIBITION, at their Gallery, 5, Pall Mall East (Close to the National Gallery).—Admission, 1s.; Catalogue, 6d. JOSEPH J. JENKINS, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS (founded 1831 as the New Society of Painters in Water Colours) IS NOW OPEN.—Gallery, 83, Pall Mall. JAMES FAHEY, Secretary.

THE FRENCH GALLERY, 120, Pall Mall.—THE TENTH ANNUAL EXHIBITION OF PICTURES, the contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

MRS. FANNY KEMBLE.—READINGS OF SHAKESPEARE.—Dudley Gallery, Piccadilly, every Monday, Wednesday and Friday Evenings, at Eight punctually.—On Monday, April 27, Mrs. Kemble will read "The Tempest"; Wednesday, April 29, "Much Ado About Nothing"; Friday, May 1, "King Lear."—Seats (Unreserved, 3s.; Stalls, 5s.; few Fauteuils, 7s. each. Mitchell's Royal Library, 33, Old Bond Street.

Mr. EDMUND YATES'S INVITATIONS TO EVENING PARTIES and the SEASIDE.—A SPIRIT-RAPPING SEANCE. An entirely New Part, entitled "Twenty Minutes with a Medium," will be given every Evening. Medium, Mr. Yates; Visitor, Mr. Power. There will also be several new arrivals at the Seaside. To commence at 8: Saturdays at 3.—Stalls, 2s.; Area, 2s.; Balcony, 1s.—Egyptian Hall, Piccadilly.

A MORNING IN MEXICO.—Magnificent and exquisite EXHIBITION OF CERAMIC STATUETTES, illustrating Life, Manners, Customs and Costumes in Mexico. Open daily from 10 till dusk. Gallery, 68, Newman Street, Oxford Street, W.—Admission, 1s.; Catalogues, 3d. each; by Book-Post, 4d.

LEVASSOR EN VISITE.—SCÈNES ET CHANSONS COMIQUES.—Tous les Mardis, Jours de Samedi pendant le mois de Mai, commençant MARDI SOIR, le 5 Mai, à 8 heures, DUDLEY GALLERY, Piccadilly.—1. Le Mari au Bal, Levassor.—2. Et ce Tout! Midie, Teissier.—3. Parodie des Dames de Salon, Levassor.—4. Le Monde tel quel est Levassor.—5. Comment on mène son Mari, Midie, Teissier.—6. La Mère Michel au Théâtre Italien, Parodie Bouffe, Levassor.—7. Le Mari de Mer, Scène Comique Nouvelle, Levassor. M. Rosenboom tiendra le Piano.—Places Réservées, 7s.; Non-réservées, 3s.; Quelques Fauteuils, 10s. 6d.; Mitchell's Royal Library, 33, Old Bond Street.

SCIENCE

SOCIETIES.

ROYAL.—April 16.—Dr. W. A. Miller, Treasurer and V.P., in the chair.—The Right Hon. Sir Edmund Walker Head, Bart., was elected a Fellow.—The following papers were read:—"On Ozone," by E. J. Lowe, Esq.—"On the Equations of Rotation of a Solid Body about a fixed Point," by W. Spottiswoode, Esq.—"On the Fossil Human Jawbone recently discovered in the Gravel near Abbeville," by Dr. W. B. Carpenter.

ASIATIC.—April 20.—The Right Hon. Holt Mackenzie in the chair.—A paper "On the Extent, Construction and Cost of Railways in India," by J. C. Marshman, Esq., was read.

ROYAL SOCIETY OF LITERATURE.—April 14.—J. Hogg, Esq., in the chair.—The Rev. C. Babington read a paper, in which he gave an account of a Collection of Greek Inscriptions recently procured by Capt. Spratt, R.N., during a survey of part of the coast of the Island of Crete. A few of them have been already noticed by Pashley, in his travels in that island, or by Boeckh, in his "Corpus Inscriptionum Græcarum," but the majority are as yet unpublished.—Mr. Vaux read a paper by Dr. E. Colnaghi, H.M. Consul, Bastia, "On some Ancient Ruins near Misolonghi," which was a continuation of a former paper by him, "On the Remains of Old and New Pleuron in Acarnania." In the present paper, Mr. Colnaghi gave an account of the Ruins of Calydon and Chalcis.—Mr. Vaux communicated some interesting letters from Mr. G. L. Taylor, the well-known author of the "Antiquities of Rome," with respect to his discovery, June 3, 1818, of the famous Lion of Chæroneia, which was erected in commemoration of the Thebans who fell in the battle, at that place, B.C. 338, with Philip of Macedon. This lion (a cast of which has been lately sent to the British Museum) is fully described by Pausanias; but, strangely enough, has been so covered with debris washed down from the adjacent mountains, that Dodwell, Gell and Leake sought for it in vain. The greater part of this lion is still preserved *in situ*.—Mr. Vaux also communicated a paper by J. Yates, Esq., "On a Volume recently acquired by the British Museum, and containing a Treatise on Geography, compiled from Strabo, Arrian,

Ptolemy, &c., with three rude Maps of the Fifth century.'

NUMISMATIC.—April 16.—W. S. W. Vaux, Esq., President, in the chair.—Rev. A. Pownall exhibited one Gold Coin of Valentinian I., and two of Valens, found in Leicestershire.—Mr. Madden read a letter from Capt. Turton relative to a find of Roman coins, including several Carausius, at Upsall, Thirsk.—The Rev. Churchill Babington read a paper "On Two Unpublished Coins of a City unknown to Numismatic Geography, which appears to be Berbis of Pannonia."—Mr. Evans read a paper communicated by W. Webster, Esq., "On a Gold Coin of Francis and Mary," which, after a close examination, he condemned as a forgery.—Mr. Evans read a paper, communicated by the Rev. A. Pownall, "On the Short Cross Pennies, bearing the Initial Cross of the Legend on the reverse *pomme ou botonee*."

INSTITUTE OF BRITISH ARCHITECTS.—April 20.—Owen Jones, V.P., in the chair.—A letter was read from General Knollys, announcing that the Prince of Wales had consented to become Patron of the Institute.—Mr. T. S. Pope, jun. was elected a Fellow.

STATISTICAL.—April 21.—Col. Sykes, M.P., in the chair.—"On the Direct Imperial Expenditure for the Colonies," by Mr. F. Purdy.

INSTITUTION OF CIVIL ENGINEERS.—April 14.—J. R. McLean, Esq., V.P., in the chair.—At the monthly ballot the following candidates were elected:—Messrs. W. D. Dent, M.A., J. Fogarty, J. Lewis, G. W. Rendel and T. C. Townsend, as Members; Messrs. H. W. F. Bolckow, H. Bolden, O. Bowen, C. W. R. Chapman, J. Davis, C. Gott, C. T. Hargrave, C. Löwinger, R. C. Rapier and A. Rumball, as Associates.—The paper read was "Description of the Line and Works of the Scinde Railway," by Mr. John Brunton.

April 21.—"Account of the Cofferdam, the Syphons and other works, constructed in consequence of the failure of the St. Germain's Sluice of the Middle Level Drainage," by Mr. Hawkshaw.

ROYAL INSTITUTION.—Feb. 27.—The Rev. J. Barlow, V.P., in the chair.—J. Lubbock, "On the Ancient Lake-Habitations of Switzerland."

SOCIETY OF ARTS.—April 15.—R. Westmacott, Esq., R.A., in the chair.—The paper read was, "The New Art of Auto-Typography," by Mr. Wallis.

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Actuaries, 7.—"Calculation of Liabilities of Insurance Companies," Mr. Sprague. |
| — | Geographical, 8.—"Visit to Ode, Hebu Country, Western Africa," Capt. Beedingfield; "Explorations of the Elephant Mountains, &c., Western Africa," Capt. Burton; "Travels in Equatorial Africa (Gaboon, Corica, &c.)," Mr. W. Reade; "Notes on Madagascar," Lieut. Oliver. |
| Tues. | Royal Institution, 3.—"Sound," Prof. Tyndall. |
| — | Engineers, 8.—"Middle Level Drainage," Mr. Hawkshaw; "Charing Cross Bridge," Mr. Hayter. |
| Wed. | Society of Arts, 8.—"Varieties of Minerals used Economically," Prof. Ansted. |
| Thurs. | Royal, 8s. |
| — | Antiquaries, 8. |
| — | Royal Institution, 2.—"Geology," Prof. Ansted. |
| Fri. | Philological, 1.—"The Letter R," Mr. Weymouth. |
| — | Archæological Institute, 4.—"The Crypt and Chapterhouse of Worcester," Prof. Willis. |
| — | Philological, 8. |
| — | Royal Institution, 1.—"Japanese Art," Mr. Leighton.—Annual Meeting at 2 o'clock. |
| Sat. | Royal Institution, 3.—"Language," Prof. Max Müller. |

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.

THE late New Society of Painters in Water Colours is now to be known under the above title; the Association has enlarged its space and obtained a better light for the gallery by carrying it into the "first floor" of the old premises, and taking in a house at the back. The improvement is considerable, and the appearance of the gallery quite other than it was. As usual, the number of figure-pictures here is small, and their merit by no means great.

There is most of good Art-quality, among the figure-subjects, in Mr. H. Warren's little picture of a girl at a cottage-door (182); she is supposed to

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be hidden adorn herself while her lover, one Lubin, is "away": she will probably not obey the injunction. Here is unusually solid painting, a rare quality in water-colour Exhibitions, in the dress of this girl; her face has expression, not quite successful, but creditable; while the flesh, if not pure in colour, is bright. The climbing and other plants about the door are extremely well and truly painted; in mere execution the most successful parts of this picture.—Mr. Tidey's *Temptation of Christ by the Pharisees* (245), commissioned, says the Catalogue, by the Bible Illustration Society, does not seem to us of a kind of Art desirable for presentation to the People. With many figures and a grand theme this painter has not taken Nature sufficiently into his confidence to enable him to render so many forms and such a subject. A bolder treatment would have been more valuable for a work intended to be popular. His *Study* (154), a woman in an Arab or Turkish head-dress, has a large manner of drawing we should like to see in the more important production.—Mr. L. Haghe's large picture, *The Doge Andrea Dandolo leaving St. Mark's after taking the Cross* (62), gives the high interiors of the domes and the walls of the church, covered with gold-grounded mosaics and architectural figures, with an effective force that only lacks clearness of colouring to be brilliant, and is, nevertheless, satisfactory. The figures, which are numerous, are less so. By the same is *Cellini and Francis the First at Fontainebleau* (273), the sculptor presenting the model of a group to the king. The interior is effectively painted, but, unfortunately, the text describes Francis speaking to Cellini, while the picture shows him addressing his attendants.

In execution no less than in conception of the purposes of Art, Mr. T. Sutcliffe is the exhibitor here who aims highest and succeeds best; his works are landscapes, excepting the beautiful drawing *Maggie and Jewels* (309), which, for translation of nature and subtlety of colouring, is in itself a jewel. The marble whiteness on the bird's wing, the green-black glossiness of his tail and body plumage are exquisite. *Oak-tree and Stream* (258), a very simple theme admirably treated, shows a few bushes beneath an oak; amongst their roots goes a bright rivulet. In handling and tone this work is beyond challenge. Mr. Sutcliffe habitually produces a certain softness in the colour of his pictures that should be overcome. In the last, and in *Tree in Harewood Park* (96), a beautifully-drawn bole and branches,—*A Cornfield* (64),—and *Stream at Hampthwaite* (3), a little river coursing under a slight screen of foliage,—this is apparent. In other respects nothing in their way can be more excellent than his works.—Notwithstanding its thinness of treatment, one of the most beautiful translations of nature here is Mr. G. Shalders's *Near Leatherhead* (281), a team waiting at a cross-road in evening twilight; a barn behind a hedge, its grey thatch telling beautifully with the pale glow of the sky, is most felicitously treated: admire the general tone of this work.—Mr. Hine contributes some fine studies of nature that have a broader claim upon our interest than is due to ordinary transcripts; amongst the best of these is *Winchelsea from the Rye Road* (82), *The Land Gate, Winchelsea* (98) and *Rye, from the Marshes* (240), which last is a perfect example of broad and delicate treatment.—Mr. Whymper's *The Passage from the Sea, Clonelly* (4) and *Clonelly Pier* (23) are clearly-executed portraits of certain localities, taken in a characteristically-thin manner. The first shows the cliff-path that winds from the beach, overlooking the house-tops; the second the high headland beyond the village, its deep valleys, the sweeping shadows over them, and the freshening tide that comes into the harbour, all painted, with unusual breadth and brightness. Like these, his *Bodiam Castle* (48) is weak in local colour, where it might have been strong to great advantage.

Mr. E. G. Warren is probably the most brilliant painter of landscapes in water-colour; he devotes himself somewhat too frequently to beechen shades and distant views from under them. He has, however produced several drawings—one, a moonlight, two or three years ago, we especially remember, that showed him competent to do equally well

with other themes. No. 11, *Among the Bracken*, has red, fading fern in the foreground, beautifully handled. From a high headland we look over half a county belted with trees; those in the mid-distance are very cleverly handled; the sky, bright masses of cumuli on blue green, is a little dirty in colour. No. 40 has a similar subject, showing a view from a headland, clothed with ripe corn, over the elm tops to the far weald; on the proper right, a heathy hill-side; to the left, a tree-clothed knoll; a pale blue rim of rising hills on the horizon. The wheat in front may be a little too positive in colour; but the perspective, so to say, of its waving surface, as the sheeny grain glitters with grey reflections from the sky, is excellent. *Where the Deer frequent* (186) is much like what we have often seen before from this painter, as above noted. No. 139, *Folding Time*, is a charming picture of a sandy road over a common, covered with heather, rich in the colour of the sky and tones of the landscape.—*Mount Hermon, Syria* (20), Mr. W. Telbin, is broad, and powerful in rendering of the purple glow of Oriental hills at evening.—Mr. C. Vacher's *Arab Tombs, Algiers* (35), two white edifices, standing in the glare of the sun, by a scanty grove of palms, and amongst a wilderness of aloes, renders sunlight well, though not so clearly as might be desired.—Mr. J. Philip's "*When summer's sun went down*" (37) is rather poetical in suggestion than absolutely faithful in reproduction of nature; taking it as it is, there is much to like in the broken sea-coast, the near parts softened with sea mists of an autumn evening—those removed half lost in light; the clear, bright sea itself is cleverly treated in motion. *Exploring the Coast* (83) shows how this kind of suggestive art may betray itself by becoming almost exclusively composition, sacrificing literal fidelity to nature.—Mr. W. L. Leitch's *Canal Scene, Berks* (53), a mill on a bank, at evening,—a broad veil of grey cloud, with pale, gilt lines upon its folds, seeming to descend slowly over the scene,—a smooth canal, with boats, in front,—is worthy of admiration rather for its feeling for general truth than solidity of detail.—*Barden Toner and River Wharfe, York*, by Mr. W. Bennett (57), is much larger and broader in style than we have seen from the painter. We have the rich valley, with its river, the massed trees and white castle walls seen amongst them. Other pictures by Mr. Bennett show him to aim rather at quantity than quality of production—an error obviously fatal to his powers.—*Calm off Southend* (60), by Mr. T. Robins, Thames straw-barges lying off the shore, is excellent in grey colour, and very cleverly drawn.—Mr. J. C. Reed's *The Reeks of M'Gillicuddy, Killybegs* (116), a bright meadow lying amongst mountains, has some brilliancy of treatment and signs of extreme facility which captivate the eye at first to disappoint it on closer examination—a style of execution strongly marked in the graceful but unsolidly-painted group of beeches that stands on the banks of the little river. His *Steeple Rock, Kynance Cove* (131), shows his powers to better advantage—a bold and effective drawing of that strange fragment, the bright green sea and sands about it.

Amongst the most satisfactory, because best executed, classes of drawings here are those of architectural subjects, old houses, streets, churches and castles. Mr. Deane has treated some of the old streets in French provincial towns with extraordinary spirit and real Art. His *Rue Poterie—Vitré, Brittany* (274), showing the great high-shouldered houses and their roofs of infinite forms, all delightfully quaint, is one of the best of his productions in colour, solid rendering and picturesque quality. Hardly inferior is *Old Houses in the Corn Market, Vitré* (172), by the same, shop-fronts, with their high-lifted hoods, like the booths of old London, and tall houses above them, whose eaves are of astonishing depth, is noble in Art-treatment; a splendid drawing, large in style and bold, yet singularly free from mere dash.—*The Old Hôtel de Ville, St. Omer* (10), Mr. T. S. Boys, is excellently done, the beautiful old porch and noble house behind it that were destroyed in 1831.—Mr. Carl Werner has produced many subjects from Jerusalem which show his style to be in

course of modification and improvement. Although still over-hot in colouring, for no climate can render stone devoid of greyness, and no sunlight can make the shadows as well as the lights of a picture glowing and hot, these works of his are less faulty than of yore. *Bethany* (25) is an example of how a clever man may, by working on a limited system, depart from nature and pictorial beauty at the same time. No one can deny its artistic execution, but it is obviously impossible that any effect of light can so cut up a landscape. *The Waiting Place of the Jews, Jerusalem* (88), is painted with great dexterity, but shows that erring hotness of colour we challenge; such excess of red, glowing reflexions in the shadows no one has seen out of Mr. Werner's pictures. The result of this error is that the stones seem transparent in their shaded sides, and, from the lighted sides lacking grey, they are like cork in texture. This characteristic corkiness is strongly marked in the otherwise beautiful drawing of *The Entrance to the Church of the Holy Sepulchre* (269), a noble specimen of Crusaders' Gothic architecture. The ancient portals and the window arcades of this building are worthy of careful study: nothing can be more picturesque, simple, or complete in design.—Several of Mr. Chase's studies of English Gothic buildings, notwithstanding their lack of colour, are creditable. Amongst the best are *Doorway, Castle Campbell* (135),—an old recessed porch, green with damp; *Entrance to Garden, Roslyn Chapel* (266),—a very solidly done drawing of sunlight coming through a doorway, a red curtain hanging on the wall.—Mrs. W. Oliver's *Trabach, from the Moselle* (79) shows capitally the extremely quaint houses of that ancient town, their fronts half covered with green-grey slates, their oddest windows and doors and wild roofs.—Mr. E. Hayes's sea-piece is the best here: *Stormy Weather—Dutch Boat running up Channel* (76), an excellent exposition of motion in sea, and its ashy-green colour.

SOCIETY OF FEMALE ARTISTS.

THE Society of Female Artists has entered a new and improved phase of existence this year; it appears, for the first time, as an independent body, having a gallery for exhibition of pictures, and also, we are glad to learn, for the holding of a drawing-school, in the very convenient locality of Pall Mall, No. 48. We may consider the body as adolescent, if not adult, and congratulate the ladies interested upon the success of their efforts so far. It is satisfactory that they are gradually leaving the slavish practice, upon which we have now commented, of copying the systems, subjects and very manners of their respective husbands, brothers, fathers, or masters. Not rich in pictures of high pretension, this gallery is better worth a visit than if it were so, and shows in most of its contributors' works their praiseworthy diligence in acquiring the mechanical powers of Art.

Miss A. Burgess, as before, holds a high position with her charming water-colour drawing, *A Dutch Maid* (No. 3), a servant with a basket, in which there is judicious arrangement of colour, seen in the greys of her indigo dress, the background, and in the face, which last is capitally rendered as well as full of character. This is a genuine interior. *The Embroidress* (74) is worth looking at.

Somewhat too low in key for English taste, but by far the most artistic work here, is Miss A. Lindegren's *Grandmamma's Pet* (165), an old woman regarding with intense satisfaction the efforts of a loutish boy to thread a needle. He is much too big to be put upon a table, but there he is, sitting upon his own heels; his expression is capitally rendered, as is that of the woman, whose eyes glance above her spectacles with perfect rendering of humour. In its own key the colour of this work is excellent, as are the tone and handling of textures throughout. See also 161, *Girl tending Cattle*, by the same.—Miss Kate Swift's *The Butterfly and the Bee* (169), two girls, one diligently making nets, the other idly dressing her hair, is treated with great skill, the figures well drawn and composed: see the attitude of the last named, and the thorough content in all her limbs; some of the colour in this work is a little heavy and dirty—else there is little to challenge in it.—Miss C. E. Babb's etching, styled

two violin solos, in a style more mannered than ever; and the glory of his tone is on the wane. He was, however, warmly applauded,—and so, too, were the vocal violences of Mdlle. Ellinger, which, it appears, pass with many persons for grand and classical singing. The real sensation produced by Mr. Dannreuther's playing has led to his second engagement at Sydenham to-day. He will play Beethoven's G major Concerto.

HERR PAUER'S HISTORICAL PERFORMANCES.—This series of chamber-concerts might justly be called an Illustrated History of the Pianoforte; with such care, research and width of knowledge have its programmes been drawn out—while the introductory remarks (which, when completed, will amount to a small volume) are full of well-selected facts and sincere criticisms. Herr Pauer's first *Matinée* was devoted to twelve artists, grouped by him as the Vienna school,—Frohberger, Wagenseil, Haydn, Mozart, Beethoven, Hummel, Ries, Czerny, Schubert, Moscheles, Liszt and Thalberg. Of course, there is no space disposable in this column for a criticism, point by point, of a history. Hence, having expressed high estimation of the artistic feeling and indefatigable zeal with which the work has been prepared, we must further be content to touch, as they pass, on a few specimens of the authors so ingeniously arranged and grouped. We were most interested by Haydn's variations on a theme in F minor; somewhat gentle, it is true, but ingenious and with true Haydn touches of modulation and suspense in the *coda*;—by an *andante* and *allegro* from a *Sonata*, (Op. 48), by Ferdinand Ries, a writer who, as Herr Pauer observes (what we have observed a score of times) has been unjustly neglected because of his over-facility and unselectness, but whose best works are marked, characteristic and well written for his instrument;—by an *andante* from Czerny's third *Sonata* (Op. 57), which, though hardly in the true *Sonata* style, has great elegance. Czerny, like Ries, hurt his reputation by his manufacturing rapidity. Lastly, we must mention Dr. Liszt's twelfth *Rhapsodie Hongroise*; one of those strange, interesting, characteristic national *fantasias*, in which the author's imperial and yet eccentric predominance over all other pianists is most clearly discernible,—a work far preferable to his formless, ambitious, yet, nevertheless, grand *Concertos*. As a "transcriber" (it is well said by Herr Pauer) this man of genius is without a rival. The other pieces in the programme were more familiar to us, or else less interesting than the above. All were rendered by the player in his best manner.

ROYAL ITALIAN OPERA.—'Norma,' as first requisite, demands a tragic *prima donna*. London has not forgotten its great *Norma*, who, having in this character partially robbed herself in Madame Pasta's mantle,—herself rarely endowed with beauty and power,—so kept her ground that even Mdlle. Lind in the plenitude of her reputation could not trespass on it for an hour; still less could Mdlle. Cruvelli, sustained as that disappointing lady was by a chorus of exaggerated praise. The one artist who divided honours with Madame Grisi was Miss Kemble. Why should Mr. Gye compel us inevitably to recollect those golden and silver days by such a leaden presentment of the part as that made the other evening by Mdlle. Fricki? She has copied Madame Grisi's dress,—she attempts a forcible attitude or two after Madame Grisi's fashion (these not good as models),—and she tries for Madame Grisi's great burst, 'No, non tremar,' therein putting forward all her power; but her voice is unequal, tremulous and out of tune,—her execution is inadequate to the requirements of the music (as was sadly shown in 'Casta diva'), and we have not yet discerned in her the existence of any real fervour for the stage or new true conception of its duties. The *Addisio*, Mdlle. Dottini, is lifeless and weak. Furthermore, to close the chapter of objections, the offspring of *Norma* are not so well tutored as they should be. On Thursday week their behaviour, more artless and natural than suits stage art and nature, was amusingly distracting in the scenes which open the second act. In brief, the performance was an inferior one.

The concert which followed it was given to introduce Mdlle. Carlotta Patti, a lady who, because of a slight lameness, can present herself only in concerts. Her appearance (Mdlle. La Vallière was lame) is engaging. Nature made her very pretty. Art, the other evening, had dressed her consummately well (as fashions go). Her voice is a *soprano sfogato*,—one of the many voices which of its kind in these days spring up as if to confound those who have so troubled the world on the diapason question—a voice reaching to (not singing on) F in *alt*,—and one which is less worn in tone than her sister's. Meanwhile, it is clear that the new lady is no pretender. Her songs were the *polacca* from 'Linda,' 'Gli angui d'inferno' from the 'Flauto Magico,' and a Swiss echo song by Herr Eckert. Some of her *cadenzas* (like those of her sister) are wild, queer and out of style,—telling, it may be, of education in a land where there is no real school of tradition, of power, of comparison,—of that steady, life-giving influence derived from authority which made the artists of old. Among the vocal concert artists of modern time, however, Mdlle. Carlotta Patti deserves a high place, because she is obviously able to execute, without stint or faltering, all her conceptions, in respect to music of enormous technical difficulty.

Of the new tenor, Signor Caffieri, who appeared in 'Guillaume Tell' the day before yesterday, we must speak on Saturday next. 'Rigoletto' is announced for this evening, with Mdlle. Fioretti as *Gilda*.

HER MAJESTY'S THEATRE.—Mdlle. Titieni has been singing in 'I Puritani,' an opera for which she is in no respect fitted, in 'Lucia'—for which she is as much unfitted—being a far too robust and inelegant musical *Bride of Lammermoor*,—and in 'Lucrezia Borgia.'—How long will it be ere the public is weary of these operas? Their continued existence on the stage, when, as now, they are supported by singers who in no respect equal the glorious artists for whom they were written and by whom they were introduced, tells a tale of the decay of modern composition not to be mistaken.—In 'La Farfaletta,' a short ballet, with music by Signor Giorza, Madame Ferraris shows that time has as yet made no inroad on her archness, grace and execution. The scenery is pretty and the dresses are fresh. The transfer of a portion of the proscenium to the orchestra is an improvement in Her Majesty's Theatre. In all modern conjunctions of principal artists with chorus (especially when the latter have to act), the form of the stage as it so long stood, offered serious difficulties, unfelt, of course, in operas of the older, slighter, less dramatic school.

HAYMARKET.—On Monday, Mr. and Mrs. Alfred Wigan commenced an engagement for a limited period with Mr. Tom Taylor's effective comedy of 'Still Waters Run Deep.' As *John Mildmay*, Mr. Wigan was as discriminative and as powerful in the various scenes of this culminating drama as in the older time, when he swayed the sceptre of the Olympic. His peculiar style, so minute in its developments, and so complete in its ultimate impression, must prove a pleasing change to an audience to whom the same bill of fare has been so long presented; and he was greeted, as might have been expected, with unanimous applause. The part of *Mrs. Sternhold* was supported by Mrs. Wigan with her usual determination and tact. The Oriental panorama, which we have already described, succeeded the play, and is evidently appreciated by the public. It is calculated to attract for a prolonged period. The performances concluded with the farce of 'Borrowing a Husband,' in which Miss M. Harris performed the part of *Pamela* with her usual vivacity.

SURREY.—A new piece was produced on Saturday, entitled 'The Devil on Town,' for the purpose of introducing Miss Rebecca Isaacs, with some beautiful songs, in the part of *Fanny Homelore*, which prospered so well with the audience, that Miss Isaacs was frequently *encored*. The piece, in its conception, resembles 'The Devil on Two Sticks'; and the infernal agency implied is supported with much cleverness by Mr. Shepherd. On

Monday Mr. Creswick re-appeared on these boards, as *Claude Melnotte* in 'The Lady of Lyons,' and on Tuesday in 'Virginius.' He was welcomed by the audience with all that heartiness which might have been expected from his long connexion with the house; and, after the extravagant melo-dramatic exhibitions which have been indulged in while he has been acting elsewhere, his presence here in the legitimate drama must have been felt as a whole-some relief.

MUSICAL AND DRAMATIC GOSSIP.—We are now informed that M. Gounod's 'Faust' will positively be represented during this season at the Royal Italian Opera, with Madame Miolan-Carvalho as Margaret.

An excellent and interesting concert was given by the Musical Society on Wednesday last. To the new Symphony by M. Silas we shall return shortly; being only, for the hour, able to announce its real and extraordinary success. Meanwhile, let us record that Mendelssohn's 'Melusine' Overture went better than we have ever heard that most delicate and spiritual of modern overtures go; and that Mr. Carrodus made a favourable impression in a Violin *Concerto* by Herr Molique. He still, however, wants the crispness of execution and (in its last movement) the humour of its composer, his master.

MM. Halle and Vieuxtemps were again the principal players at Monday's *Popular Concert*.

Among musicians new to England who have arrived for the season are the brothers Lamoury (violinists) and Mdlle. de Ruda, who have appeared at a concert given by the Liverpool Philharmonic Society.—M. Wieniawski is, we perceive, on his way hither.

Mrs. Merest was to commence her series of Chamber Concerts yesterday evening.

One or two late musical performances have been overlooked in the hurry of the time,—among concerts, the liberal entertainment given by our other best tenor, Mr. Wilbye Cooper, at which, together with much other music, Miss Gabriel's 'Dream Land' was repeated.—A special musical service in aid of the National Society was given on Thursday week in Westminster Abbey, with a choir of two hundred voices, conducted by Mr. Hullah.

The evergreen M. Levassor is about once again to bring his comic scenes and songs to London, and, in company with Mdlle. Teisseire, to sing at the Dudley Gallery during the month of May.

The programme of the National Choral Society for the remnant of the present season and for the coming one, 1863-4, is noticeable; showing, as it does, that the institution in question depends not so much on its choral and orchestral merits, or on any extraordinary research in the music about to be performed, as on its *solo* singers, or rather on one *solo* singer, Mr. Sims Reeves, who is announced as its principal feature, to sing at all the performances of both seasons. This—no disrespect to our incomparable tenor—seems to us inverting the natural proceedings of a choral society intended steadily to promote the interests of Art. That singularly composed society, the *Vocal Association*, flies at every game; and, on Tuesday last, gave a new operetta, 'The Rosière of Salency,' by Mr. Masters (we presume without dresses or scenery). What was said some weeks ago of the inevitable consequence of attempts like these to attract a public by devices at variance with the professions, which, by their fulfilment, should characterize any societies intended to last, applies here also.

M. Vaucorbeil's comic opera, 'Bataille d'Amour,' appears not to have succeeded at the Opéra Comique of Paris. The music is described as being dull and tormented.—M. Berlioz's 'Béatrice et Bénédict' has met with a cordial reception at Weimar.

M. Borchardt, a bass singer at the Grand Opéra of Paris, best to be remembered, perhaps, as *Hercules* in Gluck's 'Alceste,' was struck with apoplexy on the stage there one night last week, and died in the course of the evening.

A new Symphony, by Myneher Verhulst (an orchestral movement by whom was some years ago brought forward by Mr. Hullah), was the other day produced at Amsterdam.

Another version of M. Paul Féval's drama, now being performed at the Lyceum, under the title of 'The Duke's Motto,' has been produced at the Pavilion, Whitechapel, where it is called 'The Duke's Bequest—I am Here.' Mr. J. Voltaire is the adapter, and he has been well seconded by the management, who have bestowed upon it some finely-painted scenery. It is efficiently acted, and has met with great success.

At the Britannia Theatre, Hoxton, Prof. Pepper's invention of the Spectral Illusion has been adopted as a stage expedient. A piece has been written by Mr. Hazlewood for the purpose of its introduction. It is called 'Faith, Hope and Charity,' and the ghost is a clergyman's widow who has been murdered by a baronet, and accordingly haunts him at midnight. The baronet, to the great surprise of the audience, thrusts his sword through the apparition. The effect was to entrance them as if spell-bound, and the majority were evidently unable to explain the cause of so extraordinary an appearance.

MISCELLANEA

Cardinal Mezzofanti.—Your readers may remember the anecdote of Cardinal Mezzofanti which I communicated to you in January. I beg to forward you some extracts from a letter I have received from a gentleman whose acquaintance I had the pleasure of making on the occasion of a former visit to Hardwicke House, in 1850. It was written to me for my private use, but I have now obtained permission to publish it, on condition of suppressing the names:—"As my friend Dr. Donaldson had the anecdote from me, you may possibly like to have it exactly given. The slight variation in your version is immaterial. In the winter of 1841-42 I called on the Cardinal at Rome. On the day following that interview I dined with Mr. —, of —, near —. Mezzofanti's name being introduced, — (my host's son) said, 'I saw Mr. Smith yesterday, who has just come from China, and says that he has had a conversation with the Cardinal, but does not think he knows a great deal about Chinese.' I thereupon observed, 'Well, that is rather curious, for I happened to be calling on Mezzofanti yesterday, when he said, 'a countryman of yours, Mr. Smith, did me the favour of coming to see me the other day. He has been about nine years in China, but has unfortunately studied only the Canton dialect, which is the worst of the thirteen spoken there.' My impression at the time was that Mr. Smith was not a clergyman, but a consul or merchant, but I may have been wrong.... I am pretty certain that 'thirteen' was the number of Chinese dialects which the Cardinal named, and between which it may be presumed that he was able to distinguish. 'Nine' was also the number of years to the best of my recollection. In ordinary discourse it is easy to find one's memory at fault; but most persons would remember accurately words they heard fall from a celebrated man, whom they could but rarely see." It is very satisfactory to receive this, the correct version of the anecdote, from the gentleman who had it from the Cardinal himself. In my former letter to you I only professed to give it as I heard it. I have carefully taxed my memory, and I believe that I gave it as it was told to me, except that I may have used the expression "put him through the different dialects," instead of "trying him through," &c. I presume Dr. Donaldson must have believed that Mr. Smith and the Bishop of Victoria were one and the same, for he spoke of the gentleman who had the interview as a "bishop," and I remember it the more distinctly, because he was rather facetious in his comments thereon. I regret that the Bishop of Victoria should have been mistaken for the other Mr. Smith, but that is not my fault. And I also regret to find that, quite unintentionally on my part, I should have given his Lordship a wrong title in my former communication, but I am very ignorant of all matters connected with the Church of England, and I had not a Clergy List at hand. EDMUND WATERTON.

TO CORRESPONDENTS.—J. R.—W. M.—J. J. W.—L.—D. M.—W. K.—J. V.—T. A. N.—received.

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Total Annual Income £374,843 9 1
Accumulated Fund £2,300,495 6 3
Total number of Policies 151,003 18 4
Amount paid on decrease of Members £1,501,069 18 4
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For the
7 years ending 1842, the surplus was .. £2,074 11 8
5 years .. 1847, .. 25,328 8 3
5 years .. 1852, .. 229,461 18 4
5 years .. 1857, .. 345,034 3 11
5 years .. 1862, .. 551,965 4 8
Total £1,227,308 5 3

INSTANCES OF REDUCTIONS IN PREMIUMS.

Date of Policy.	Age at commencement.	Sum Assured.	Original Premium now extant.	Premium now Payable.	Reduction per cent.	Total Amount abated.
October.... 1836	40	1000	43 11 8	3 11 8	90	656 6 3
March.... 1840	48	300	8 10 4	1 19 4	77	98 10 0
January.... 1850	36	1000	9 10 0	10 18 8	64	314 2 1
December.... 1850	38	2000	18 6 8	6 6 8	65	613 3 4
January.... 1853	35	500	14 10 0	9 2 8	37	59 17 11
January.... 1859	49	3000	132 0 0	98 7 10	34	108 0 10

The following are a few instances wherein the Premiums have become Extinct, and Annuities for the next Five Years granted in addition.—

Date of Policy.	Age at commencement.	Sum Assured.	Original Premium now extant.	Annuity Payable.	Total Amount abated.
April.... 1831	54	500	36 0 0	4 1 10	444 3 11
August.... 1836	26	500	30 3 4	9 1 3	218 17 11
August.... 1857	49	200	13 10 0	6 7 8	570 3 3
March.... 1849	61	500	22 19 0	1 17 4	436 9 9

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6 Egg Spoons, gilt bowls.....	0 10 0	0 13 0	0 15 0
6 Sauce Ladles.....	0 8 0	0 8 0	0 9 0
1 Gravy Spoon.....	0 6 0	0 10 0	0 11 0
1 Salt Spoon, gilt bowl.....	0 3 0	0 4 0	0 5 0
1 Mustard Spoon, gilt bowl.....	0 1 0	0 2 0	0 3 0
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A Meditation for Ascension Day.

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